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## The Making of *The Alps*

**T**he Eiger. For the last century, the very name (often translated as the *ogre*) has struck cold fear into the hearts of mountain climbers who have coveted its summit but know all too well its deadly reputation. The mountain's immense North Face calls like a siren song to those who love the mountains, but to climb it one must brave wild weather, shifting conditions, and sudden showers of rock and ice — any of which can take a climber's life. So tough is the Eiger's reputation that in the 1930s, Alpine Club president Edward Strutt remarked that climbing the Eiger is "an obsession for the mentally deranged."

For all these reasons and more, the summit of the Eiger remains a rare place for any human being to dare journey — and even more rare for filmmakers. In the 1970s, when a Hollywood film crew ventured to the Eiger to shoot scenes for the Clint Eastwood thriller *The Eiger Sanction*, the result was the tragic loss of one of its camera crew due to rock fall. The produc-

tion resumed in the U.S.

So it was with some trepidation that **MacGillivray Freeman Films** decided to place a climb of the Eiger at the heart of its new giant-screen adventure, *The Alps*. The film is at once an exploration of how humans have tenaciously and skillfully built a society in these rustic mountains and the story of one American climber, **John Harlin III**, who returns to the Eiger on a historic expedition to confront the legacy of his father who was killed there in 1966. Narrated by British actor **Michael Gambon** (Albus Dumbledore in the latest *Harry Potter* films), the twin tales reveal the fascinating ways in which people have learned to live in the Swiss Alps.

For producer **Greg MacGillivray**, who previously sent IMAX® cameras to the slopes of Mount Everest for 1998's *Everest*, filming on the Eiger was the kind of cinematic challenge he has long relished. "We knew that while shooting on the Eiger we would encounter rock fall, ice fall, and extreme cold. A cameraman who had worked on *The Eiger Sanction* even warned us that it would be way too risky. But we felt that by using proper planning and the very best cameramen and guides, we could do it with a reasonable degree of safety. And we knew it was the only way to bring audiences closer to what we always hoped and believed would be John Harlin's stirring triumph on the mountain."

Adds director and co-writer **Stephen Judson**: "I don't think we've ever attempted a more challenging shoot than this one. Mount Everest might be higher in elevation but it doesn't compare to the Eiger in terms of technical difficulty."

The concept of *The Alps* began when **Alex Biner**, the film's Swiss executive pro-

(see *ALPS* on page 10)

## Imax Delays Reports

**I**max Corporation, which had planned to disclose its last-quarter and full-year 2006 results on March 16, announced that morning that it was delaying that announcement and the filing of its 10-K report for two weeks. The company said that in its end-of-year audit, accounting firm **Price Waterhouse Coopers** had uncovered several accounting errors from the past six years, and that it would be filing restated financial statements for several periods during those years. It estimated the effect of the errors to be about \$2.5 million, but said that the errors were not related to the previously reported inquiries instituted by the U.S. **Securities and Exchange Commission** and the Ontario **Securities Commission** in Canada, which remain open.

In a conference call on the 16<sup>th</sup>, co-CEO **Richard Gelfond** described the nature of the errors:

The identified estimated \$2.5 million in errors [co-CEO] Brad [Wechsler] mentioned relates primarily to three specific factors. First, expenses totaling around \$1.4 million that were incurred over the last six years and paid to a law firm that helped us source theater deals in Asia were capitalized and allocated to 'cost of goods sold' when those installations were recognized. That was incorrect accounting, and what we should have done was to expense the fees in the periods they were incurred. This results in an adjust-

(see *BIZ* on page 4)

### Premiering this month

*The Alps* (See article on this page.)  
*300: The IMAX Experience*  
*Mummies: Secrets of the Pharaohs*  
*Dinosaurs Alive!*

See page 9.

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# The Insiders

## Let's Get Going Again

by Mark Peterson

Although I had first seen an IMAX theater in Toronto in the early 1970s, I didn't get serious about the medium until 1979 when I had the idea of retrofitting an IMAX system into the old Phipps Auditorium at what was then called the **Denver Museum of Natural History**, where I was planetarium curator. It became the eleventh IMAX facility in the world when it opened in 1983.

The results of this conversion were astounding. Where the old 963-seat auditorium produced income averaging some \$32.88 per seat per year, the 441 seats of the new theater produced revenue in excess of \$4,000 per seat. When *Everest* was exhibited in 1996, attendance surged to over 900,000, and the value per seat exceeded \$10,000. Moreover, the principal of an endowment that had been originally established with a portion of the theater's net proceeds had grown to millions of dollars, and the interest it earned was enough to cover operating costs, as well as to allow the theater to join several film networks, and support several films, including *Everest*, in which it has an equity position.

Of course, it's fun to talk about the successful projects in which one played a role, but the real reason for bringing up the Denver example, or many other outstanding giant-screen theaters that could also be cited, is to draw a sharp contrast between how things were then and the faltering condition of many LF theaters today. We made these theaters exciting; most of today's theaters lack that effort, despite the constant supply of audiences new to the giant-screen experience.

Although hard data are regrettably difficult to find for the giant-screen industry in general, the consensus of most observers seems to be that attendance at institution theaters has been declining for the last few years. Note, for example, the significant number of LF theater closures that

have occurred recently, as well as the flat or declining attendance data reported monthly by a small sample of theaters at the Web site of the **Giant Screen Cinema Association**. Mirroring this is conventional movie theater performance where attendance has declined each year from 2002-2005 and was flat in 2006. Actual numbers for these years in billions of admissions were 1.63 in 2002, followed by 1.57, 1.53, 1.4 and 1.4 billion for 2003, 2004, 2005 and 2006, respectively, according to the **National Association of Theater Owners**.

At best, attendance is static at museums and science centers. The **American Association of Museums'** 2006 Museum Financial Information survey tracked 254 museums that responded to the 2002 survey and found that from 2000 to 2005, the median attendance remained constant at around 68,000 visitors a year, with a small downturn in 2003. This despite a population increase in the U.S. of about 7%, which implies a net decline in capture rate.

For many museums, however, the news is not even that good. For example, attendance at the **National Air and Space Museum's Udvar-Hazy Center** at Dulles Airport — which opened with at 1.6 million — plummeted to some 702,259 in the most recent year, according to an article in *The Washington Post*. The same article reported that other Smithsonian museums had mixed performance in 2005/06 compared with the previous year:

The National Museum of the American Indian, which opened in 2004, had 1.1 million visitors in 2005/06, down about 500,000 from the previous year (although such a second-year attendance slump is typical).

The National Air and Space Museum's main building downtown had 3.7 million visitors through August of 2006, down a million from a year earlier.

The **National Museum of Natural History** had a slight dip, with 4.2

million in the first eight months of 2006 vs. 4.3 million in the same period of 2005.

Elsewhere, a *USA Today* article noted that colonial Williamsburg, VA, which enjoyed typical attendance of some 1.2 million in the past, saw only about 700,000 in 2005.

Data reported by members of the **Association of Science-Technology Centers** reveal that declines occurred in on-site attendance (-5%), paid on-site attendance (-8%) and on-site student groups (-11%) for FYE 2005 vs. FYE 2004.

Curiously, the **International Association of Amusement Parks and Attractions** reports significant attendance gains at its theme parks in recent years: 2002: 324 million; 2003: 322 million; 2004: 328 million; and 2005: 335 million. Why are these purveyors of transitory delight doing so well?

Well, perhaps people these days are just seeking escape from complicated lives — craving simple entertainment more than educational stimulation because the former requires little personal energy while the latter demands some intellectual effort. Certainly, past giant-screen offerings have conveyed high entertainment value without compromising their mission. Think of John Wesley Powell running the rapids in *Grand Canyon*: a genuine white-knuckle experience for viewers, but also one that conveyed significant historical and scientific content. Titles of this quality that really use the medium, however, are too rare.

Weaker LF films have often sought a free ride on the giant-screen express — enjoying a measure of success on account of the medium's strength, but forgettable otherwise. The quality of science- and nature-themed LF films needs to be at least on par with the strength of the venues in which they are presented. Moreover, today's audiences want cinematic offerings that are at least as compelling as those they can easily access at home. We know that conventional cinemas

(See *INSIDERS* on page 8)

# Smithsonian Chief's Spending Examined

**L**awrence Small, Secretary of the Smithsonian Institution, was the subject of an independent audit over unauthorized expenditures made since he joined the institution in 2000. The auditor reported that Small spent nearly \$90,000 on chartered jet travel, limousine service, flowers, catered meals, alcohol, and gifts, contrary to Smithsonian rules and policies.

A subsequent investigation reported by the *Washington Post* disclosed that Small had spent \$48,000 for two chairs, a conference table, and upholstery for his offices, and had been reimbursed \$15,000 for replacements for the French doors at his home. These and other expenses were approved as "reasonable" by the Smithsonian's Board of Regents, but were characterized as lavish by Republican Iowa senator **Charles Grassley**, who is looking into what he calls Small's "Dom Perignon" lifestyle.

As this issue went to press, the *Washington Post* reported that before Smithsonian inspector general **Debra Ritt** widened her investigation to include Small's compensation, Small had tried to pressure the her to drop the audit. Last June, Ritt began a review of employee compensation at **Smithsonian Business Ventures**, which operates the SI's three IMAX theaters, its dozens of gift shops, and other profit-making entities. According to the *Post*, Small urged her to investigate construction spending instead, and moved to shrink the IG's budget. Ritt resigned two months later.

The audit, commissioned by the inspector general and chief financial officer, and conducted by Cotton & Company of Alexandria, VA, found that the Secretary's office charged over 100 catered staff breakfasts and other meals at an average of more than \$520 each; paid for alcoholic beverages at hosted dinners, which is not permitted under Smithsonian rules; and

paid \$14,000 for a chartered flight from Washington, DC, to San Antonio when first-class airfare would have cost \$2,000.

Also examined were housing allowance payments to Small. Some Smithsonian secretaries have lived in a house owned by the institution and were expected to use it for official Smithsonian functions. Small lives in a house he owns outright and was given an allowance of \$150,000 a year to compensate for up to 50% of his actual housing costs, including utilities, insurance, taxes, mortgage interest, and other expenses. Small's office calculated the hypothetical mortgage interest at a rate that was higher than rates prevalent after

en, and to make the housing allowance a lump sum not based on expenses.

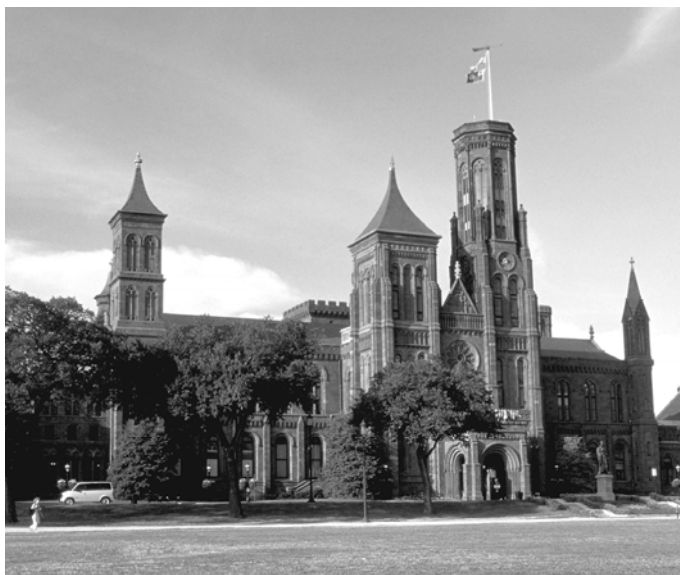
In a Feb. 25 article in the *Washington Post*, regent **Roger Sant**, chairman of the audit committee, defended Small. "The guy took over a place that was really sort of falling apart. There was hardly any fundraising capability. He's raised almost a billion dollars personally. What more could we have asked for as a regent?" Sant and Small were both members of the board of **Marriott International, Inc.** before Small joined the Smithsonian.

In a letter to Chief Justice of the United States **John Roberts**, who by law is chancellor of the Smithsonian, Grassley said, "I am shocked at what the Smithsonian is spending its money on when it comes to food, flowers, alcohol, and other items. I find it unconscionable that, at a time when the Smithsonian can't find the money to fix a leaky roof, it can find the money to spend \$212 for flowers for an individual, \$334 for lunch for the Secretary and a guest, \$2,700 for Cosmos Club membership for the Secretary and his wife, and \$27,000 for car service for the Secretary."

A recent report from the General Accounting Office said that the Smithsonian will need to spend \$2.3 billion over the next nine years for repairs and maintenance to its 19 museums and research facilities.

Grassley also expressed outrage that the regents chose to revise policies to allow actions that had previously been violations, and that the audit committee's report had been written by Small's office on the basis of an outline provided by the committee. "Does this raise questions in your mind about the board's independence?" Grassley asked in the letter to Roberts.

The Senate Committee on Rules and Administration, which has primary oversight jurisdiction for the Smithsonian, has scheduled a hearing on April 18. Small is expected to be asked to testify.



*The Smithsonian "Castle."*

2000; if lower rates had been assumed, Small might not have qualified for the full allowance.

Small's total compensation this year will exceed \$915,000, including a current housing allowance of \$193,000. Before joining the Smithsonian in 2000, he was COO at Fannie Mae, where he earned \$4.2 million a year, before bonuses.

The Board of Regents' audit committee concluded that Small had not charged the Smithsonian for expenses that were "solely for personal benefit," and the regents subsequently voted to change certain policies to permit the actions that Small had tak-



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(from **BIZ** on page 1)

ment upon restatement of approximately \$800,000 relating to prior periods, of which approximately \$150,000 related to the first three quarters of 2006. The effect of this adjustment is not expected to be above \$400,000 in any prior year.

Second, we have found mistakes in our film accounting area which we are correcting. We did not appropriately track certain film marketing expenses, which caused us to mistakenly capitalize certain expenditures related to the co-produced films **Deep Sea 3D** and **Magnificent Desolation** that should have been expensed as they were incurred. The adjustment relating to these films approximates \$150,000 for the first three quarters of 2006, and \$750,000 in prior periods. The company is continuing to evaluate the impact of these and other matters relating to prior periods.

Finally, there is an adjustment we are making related to branch level interest taxes, a very complex area of US tax law. In short, because of missed elections, Imax paid and expensed taxes in 2006 that should have been accrued at approximately \$250,000 per year from 2003 through 2005.

So those are the three principal identified errors which, as we have noted, total an estimated \$2.5 million over the course of six years. While we are committed to correcting them, these errors are still subject to some internal analysis and the conclusion of the audit by Price Waterhouse Coopers. And part of this analysis includes correcting any previously identified unadjusted errors that were not deemed material to correct in prior periods. The result of this analysis will give us a clearer insight into the amount that needs to be corrected in each period. Regardless, we will use our best efforts to complete this analysis and file our 10-K within the allowed filing grace period, or no later than March 30, 2007.

Gelfond and Wechsler said that the company had signed deals for nine systems in the fourth quarter of 2006, bringing signings for the year to 30, not counting four conditional deals in which the

conditions were not met. There were seven installations in Q4, making the total for the year 17. The backlog is now 69 systems with a value of \$109 million.

The executives said that the company had conducted consumer testing, through a third-party firm, of a prototype of the IMAX digital projection system. A "mock theater" was set up in Toronto in February to re-create the seating and screen geometry of a proposed IMAX digital theater. Three groups of 50 people each, equally divided between men and women, were shown images from a standard 2K digital cinema, then images from the prototype IMAX digital system. (The co-CEOs did not provide details about the nature or source of the imagery used, or whether the same footage was shown on both systems.) Gelfond said that "more than 85% of those queried thought that the digital experience in an IMAX venue was as good or better than the IMAX film experience." A subsequent question clarified that the survey audience wasn't shown IMAX film images in that test, and that some participants had never seen an IMAX film. Gelfond said he expected to be able to show the prototype system to customers, filmmakers, and analysts in the next several months.

### Imax makes deals for 8 multiplexes

On Monday, March 12, on the heels of record-breaking performance by **Warner Bros.' 300** in 62 IMAX theaters (see *Shorts* on page 28), **Imax Corporation** announced that it had signed deals with two U.S. theater chains for a total of eight theaters. Kansas-based **Dickinson Theatres** will install five MPX systems in new theaters it is building in the midwest. **Regal Entertainment Group**, the world's largest theater chain, and the world's largest LF theater operator, will add three new IMAX theaters, bringing its total of IMAX screens to 16.

The first two Regal theaters will be MPX® systems installed in existing houses at the **Edwards Mira Mesa 18** in San Diego and the **Bridgeport 18** in Tigard, OR,

just outside Portland. They are being installed as part of a new joint venture deal under which Imax provides the system hardware at no charge, Regal pays for the installation, and the two companies split the revenues.

The other installation, which is not part of the JV, is a former IMAX house in the 21-screen theater at Pointe Orlando in Orlando, FL, that Regal acquired from **Muvico Theaters** at the beginning of March. **Muvico** opened the 480-seat IMAX theater in 1998, removed the IMAX system in 2001, and installed a **MegaSystems** 8/70 projector in the booth in January 2002. The theater ran four **Disney** features in 8/70 that year, but has been used only for 35mm screenings since 2003. Regal is installing a 3D GT system in the theater. All three Regal theaters will be open in time for **Spider-Man 3** in May.

The deal with Dickinson will place MPX systems in new theaters in Mesa, AZ (a suburb of Phoenix); Little Rock, AR; Springfield, MO; Wichita, KS; and a fifth location to be determined. The first will open in 2007, the next three in 2008, and the last in 2009. Based in Overland Park, KS, Dickinson operates 357 theaters at 39 locations in 10 states.

Phoenix already has two IMAX theaters, at the **Arizona Science Center** and the **Arizona Mills Mall** in Tempe. The latter is owned and operated by Imax Corp. Little Rock also has an existing IMAX theater, at the **Aerospace Education Center**. Springfield was slated to get an IMAX, but that deal fell through (see *The Biz*, *LF Examiner*, January 2007). Wichita is 40 miles from Hutchinson, KS, site of the **Kansas Cosmosphere**, currently the only LF theater in the state.

The five-theater deal is the largest Imax has struck since 2004, when it announced a five-MPX joint venture with **AMC Entertainment**. Ultimately, only four theaters were installed under the deal. Reportedly, the weight of the MPX platter system exceeded the capacity of the projection booth floors at several locations, requiring additional bracing and making it impossi-

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ble to install in one of the theaters.

The announcements coincided with reports from the first weekend of *300*, which broke box office records (see *Shorts* on page 28). The combined news sent the price of Imax shares up 10% to close at \$5.08 on March 12. They rose as high as \$5.29 that week, but ended the week at \$5.00 after the company said that its 10-K filing would be delayed (see item above).

### Principal makes LF deal with OTF

Dutch production and distribution company **Off the Fence** has signed an exclusive output deal with **Phil Streather** of **Principal Large Format**, under which OTF will produce the 3D LF film *Flight of the Butterflies* and other future digital and LF 3D productions. Streather will be based in OTF's Bristol, UK, office.

Streather's production partner, **SK Films** of Toronto, ON, Canada, will be co-producer and LF distributor of the butterfly film and the next project, *Great White 3D*, which will be shot in HD and 15/70.

### Real D has 680 digital 3D screens

As of March, **Real D** has installed 680 digital 3D theater systems worldwide, and will expand to 1,000 by the end of the year. Among major exhibitors, **Regal Entertainment Group** has 34 screens and will add 75 more; **AMC Entertainment** has 13, and will add 104; **Cinemark USA** has 20 and will add another 16. According to a company press release, nearly every major city in the U.S. now has or soon will have a digital 3D theater.

The next digital 3D film to be released will be **Disney's** *Meet the Robinsons*, which opens on March 30. In November, **Robert Zemeckis's** *Beowulf* will open.

**Real D** also announced that it has acquired **ColorLink, Inc.**, a maker of 3D imaging devices for entertainment, industrial, and scientific applications.

### Celebration to go digital

Michigan-based **Celebration Cinema, Inc.**, which operates two IMAX theaters, has signed a deal with **Access Integrated**

**Technologies** to convert its 128 35mm theaters to digital projection. The deal includes **AccessIT's** new preshow programming module, which permits displaying pre-show advertising over the same **Christie** 2K projectors that are used for the feature. Celebration is the eighth chain to contract with AccessIT for digital conversion.

### Hanes made CEO in Harrisburg

**Michael L. Hanes** has been named as the CEO of the **Whitaker Center for Science and the Arts** in Harrisburg, PA. The Indiana native took over the post in January, replacing **Byron Quann**, who retired in July 2006. Among Hanes' top priorities are increasing the nonprofit's endowment from about \$8 million to \$20 million, and finding new sources of funding. The seven-year-old center includes a science museum, an art gallery, a performance space, and a 200-seat IMAX 3D theater, and is located in the heart of the downtown section of the state capital.

Hanes comes to the Whitaker from Georgia Southwestern State University in Americus, where he has been president for the last six years. Before that he worked at West Chester University near Philadelphia, the University of South Carolina, and the University of Florida.

### Orwoll is head of Cosmosphere

**Christopher Orwoll** has been named the new president and CEO of the **Kansas Cosmosphere and Space Center** in Hutchinson, KS. The retired commander in the U.S. Navy started his new duties at the Cosmosphere on March 6. He replaces **Jeff Ollenburger**, who left in December.

From 2003 to 2006, Orwoll was commanding officer of the Naval Reserve Officer Training Corps and professor of naval science at the University of Kansas. Before that he was executive officer of the US



Orwoll

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*Dolphin*, the world's deepest diving submarine. He holds a bachelor's degree in naval architecture from the U.S. Naval Academy, a master's in strategic studies from the Air War College, and is currently completing a master's in engineering from Cornell University.

### Capelle to work fulltime at K2

**K2 Communications** has announced that LF veteran **Ed Capelle** is now working for the company on a fulltime basis as vice president. Capelle will be working on the distribution strategy for K2's next LF film, *Legends of the Sky*, which is set for release in spring 2008. The film is being produced by the **Stephen Low Company** and will be jointly distributed by K2 and SLC.

Capelle will also "identify future business opportunities to further enhance revenue and the company's position in the industry," according to a press release. He will remain based in Oregon, and his e-mail address and phone numbers will be unchanged.

Capelle has been involved in the LF industry for 25 years, starting at **Destination Cinema, Inc.**, where he was president of film and distribution. He was later chief executive of the LF distribution division of the **National Wildlife Federation**.

### Lee joins Nat Geo distribution

**Jennifer Lee** has joined **National Geographic Giant Screen Film Distribution** as sales manager in distribution. Reporting to president of distribution **Mark Katz** and based at Nat Geo's Washington, DC, headquarters, Lee will manage sales for theaters in the U.S., Mexico, and South America.

Lee comes to NGGSFD from **Smithsonian Business Ventures**, where she was senior group sales and marketing manager, responsible for group sales to the Smithsonian's six restaurants, three IMAX theaters, and planetarium. Before that she launched and ran the sales program at **Comcast IMAX 3D** theater at the **Jordan's Furniture** store in Natick, MA.

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# What to Do Until the Auditor Comes

by Boyd Rubin

Do you look forward to the annual audit with the same anticipation as you would a root canal? I'm an auditor and I'm here to tell you it doesn't have to be that way. The good news is that you can take steps that will make you feel confident about facing that next review. The better news is that those steps will also improve your operation.

First, understand what the auditor is really looking for. It may not be what you think. It may seem to you that an auditor is a sort of nightmare in-law, running a white glove over the furniture with the sole, vindictive purpose of proving you're a bad housekeeper. Although it is an auditor's job to look for mistakes and problems, that is because he is testing your system's ability to prevent and detect problems. No organization is immune from mistakes, or from employees attempting to subvert processes—to avoid work, to avoid review, for personal gain, or for other disagreeable reasons. The larger and more complex the organization, the greater the opportunity for things to go wrong.

This information an auditor reports can benefit you whether your outfit is a publicly held corporation, a government agency, or a nonprofit. Although various types of organizations report their financial information differently, the auditor's concerns and methods are largely the same for all.

The process of auditing is highly regulated, and standards are set on a national level. Organizations such as the **Public Company Accounting Oversight Board**, the **Financial Accounting Standards Board**, and the **Government Accounting Standards Board** are continually creating new standards and revising old ones. Auditors are required to keep up with the constantly evolving standards through continuing education. While there may be some differences in how individual auditors approach a particular issue, what the audit must accomplish is not flexible. That said, auditors will often vary exactly what they test from year to year in order to spot problems they may have missed the year

before. So things that passed audit last year may not pass this year if the standards have changed. If you are concerned about changes in standards, consult a CPA who is knowledgeable on the subject.

The auditor wants to see that your policies and procedures are adequate and well documented in writing. He or she is also looking for assurance that your employees understand and follow them consistently. All the information the auditor will use to assess your operation is provided by management. Much of this information comes from management tools that you and your staff are already using, such as financial statements, reconciliations, and payment vouchers. Therefore there is no reason that you can't find anything the auditor will, simply by looking at these tools with an auditor's eye, and doing a little analysis of your own.

## Control freak

One of the first things an auditor will likely do is evaluate your internal controls. All controls should be well documented and incorporated into the organization's policies and procedures. Employees need to be trained and updated as policies and procedures are updated.

Auditors break controls down into three categories: preventive, detective, and corrective. Preventive controls are designed to prevent employees from making mistakes, deliberately avoiding policies and procedures, or worse. Preventive controls include procedures such as passwords to protect critical information systems, approval processes for payments, and separation of duties.

Detective controls are designed to catch mistakes if they do happen. They include regular reconciliations, control totals, and fluctuation or variance reports.

Corrective controls include adjustments and, if need be, changes to employees' duties or job status.

Preventive controls are highly critical. They keep the barn door closed before the horse gets out. They are also the most likely to be affected by changes to the organization. Are employees' computer pass-

words revoked as soon as they leave the organization? Does the new gift shop have proper cash handling procedures? After the staff person who was approving payroll was promoted, who took over approving it? These are the sorts of questions your auditor will be asking.

He or she will be asking what has changed since last year and how those changes affect control needs. Are there any new business processes? Are there any new revenue streams? Have there been any major new procurements? Have parts of the organization started making purchases for the first time? Are any key staff positions vacant? With everything else on the busy manager's plate, it is easy to overlook these issues, and inadequate controls can lead to very serious problems down the road. So what is a manager to do?

Maintaining internal controls, if adequate controls are already in place, is a matter of ensuring that your staff understands their importance and then checking in periodically to verify that nothing has gone astray. Determine if managers have written policies and procedures for all business processes they administer. Direct them to review and update policies and procedures at least once a year and whenever there are significant changes to the process.

## Going shopping

If you are not using a small purchase charge card system (SPCC) for procurement, consider implementing one. SPCC is not only far more efficient than the traditional requisition/purchase order system for small purchases, it provides a superior audit trail. If you are working with an SPCC vendor who can provide your spending data in electronic form, the data can easily be analyzed for duplicate purchases, split purchases, or purchases that are over the transaction or monthly limit. Your IT staff can design database queries to tell you everything you need to know in a very short time. If your organization is too small for an IT staff, an Excel spreadsheet's data sorting and filtering features can be used to perform the same

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tasks. If, for example, you find multiple charges from the same vendor made on the same day that add up to more than the purchaser's transaction limit, you may have discovered an employee who is splitting up charges to circumvent your approval process, either because he doesn't want the hassle, or because he suspects the purchase won't be approved.

Among other benefits of an SPCC system, some allow SPCC supervisors to easily monitor and change monthly and transaction limits. This allows managers to set limits low to reduce their exposure to budget busting mistakes while still allowing employees to make the occasional large purchase if approved.

SPCC purchase data can also include the merchants' Standard Industrial Classification (SIC) codes to help identify what type of business the purchase came from. Each business category has its own code, including massage parlors and women's specialty clothing (i.e. lingerie) retailers. SIC codes can warn you if employees have been doing some online shopping or charging travel expenses that aren't kosher. It is a good idea to ask your vendors to provide their SICs.

Be sure to couple your SPCC program with a well-documented policy on who can use the card and how. And be sure to institute and document an adequate approval process, including purchase logs and

supervisor review and approval of both the logs and the statements. These are items your auditor will definitely be looking for. Ask your IT manager to generate a report on who has access to your information system, what their privileges and responsibilities are, and when they last changed their passwords. Review the report once a year, paying particular attention to separation of duties issues. For instance, your accountants should not be able to make changes to the IT system and your IT staff should not be able to enter data. (See the sidebar below.)

Review those reconciliations with a cynical eye. No matter how much you trust (see **AUDITOR** on page 8)

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## Preventive Controls Every Manager Should Know

### Separation of duties

The underlying principle of separation of duties is to make it difficult for any one person to gain control of the agency's assets without the participation of at least one other employee. All transactions have three key components: 1) authorization of the transaction, 2) recording the transaction, and 3) custody of the assets (money, merchandise, etc.) involved in the transaction. Assigning these tasks to different people is one of the most basic preventive controls.

The person who records assets and transactions should never have custody of those assets. This prevents him from underreporting the assets and keeping the difference. For example, two people should be involved in receiving mail: the first opens the mail, the second records checks and other revenue, then the first individual makes the bank deposit. The person who records the checks should never have custody. Unless these two cooperate it will be very difficult for one of them to divert checks to their own benefit.

The individual who authorizes transactions should never have custody of those assets. As an example, the staff member who processes payroll and prints the checks should not also approve the payments. An employee who can both authorize and cut payroll checks could, for instance, create ghost employees and mail

their checks to himself, or simply pad his own paycheck.

Authorizing transactions should be separated from recording the transaction. For instance, the person who receives a shipment should not authorize payment. Otherwise the employee could authorize payments on shipments that were never received and have the payment mailed to his own post office box.

### IT controls

As information technology becomes increasingly valuable to managers, data and systems security is a growing challenge. At the same time, organizations are increasingly vulnerable to systems errors, breakdowns, or misuse. Auditors are taking a close look at IT security, in part because of the risks that systems errors or data manipulation can pose to financial information.

Managers can start by controlling physical access to key components. Servers need to be kept in a controlled entry environment. In this era of DVDs, MP3 players, and thumb drives, critical data can be quickly downloaded onto devices that can be carried in a pocket or purse. Nobody wants to make the front page because credit card or other personal information was stolen from the organization's computer system. Passwords should be required to gain access to all non-public

portions of the system, and should be changed at least every 90 days.

Separation of duties in an IT environment is both critical and complex. As a rule, functions should not be combined. In smaller organizations this can be a challenge because IT personnel perform many different functions, such as systems development, systems analysis, data entry, operations, and database management. Your auditor wants to be certain that, at the very least, data entry and systems functions are kept separate so that individuals can't create ways to divert assets.

The importance of systems documentation cannot be overstated. Auditors are looking very hard at IT documentation these days and for good reason. If an IT system becomes a black hole, mistakes can be difficult to spot. Computers are efficient at a lot of things, including compounding errors. If your computerized financial system is running its own little "Sorcerer's Apprentice" routine, you want staff to spot it before the water gets too deep. Without documentation, what happens when you lose the only person who knows how the system works? It can be extremely expensive — even impossible — to decipher undocumented processes. If there is someone on your staff who is carrying it all in his head, you and your organization are at his mercy. You need to make him spill the beans now.



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(from **AUDITOR** on page 7)

your hardworking staff, you want to ask the questions before the auditor does.

Fluctuation reports, comparing this year's spending by account, fund, or other category with the previous year, are a favorite tool of auditors, and can be a quick and simple way for managers to spot problems. If spending is up over the previous year in a way that doesn't jibe with what you know about your organization, dig into it. And don't accept circular explanations ("spending increased because procurement activity was up").

Auditors love documentation. The better and more thorough your documentation, the happier they will be. It is a good idea to maintain a list of documents that the auditor requests each year. Knowing what the auditor is likely to ask for can help managers prepare and give them insight into the auditor's thinking. Knowing what the auditor is looking at can help point managers toward areas that they can

look at to improve their own processes.

The auditor wants to know that you have a documented, formal process for preventing and spotting errors and that you are using it. Problems will always come up. If you spot them and correct them in a timely manner, this is evidence that your controls are working. When the auditor finds something you didn't, they have to ask the question, "What else got past you?" That's when the auditor starts to dig. For example, when the auditor finds evidence of an inadequate bidding process on your new capital improvement contract, he or she is likely to request to see all your large procurement contracts.

You know your operation best, and you should make the most of that. Familiarity gives managers the advantage over auditors in spotting weaknesses. You are — or should be — intimately familiar with your organization's people, spending patterns, goals, and new projects. Because you know what your numbers should look like,

anomalies in your financial data should jump out at you. Similarly, if something just doesn't look right on a report, or around your facility, dig into it. If you ask the hard questions first, you probably won't find yourself sitting across the table from an auditor asking you for the answers.

In closing, as with a trip to the dentist, you may never look forward with pleasure to a visit from the auditor, but with careful preparation — the organizational equivalent of flossing and brushing — you can reduce or eliminate the chances of unpleasant surprises. It may not be fun or glamorous or exciting, but in the long run you'll be glad you did took the trouble.

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(from **INSIDERS** on page 2)

suffer when film title mediocrity prevails, and the same is certainly true for our industry.

Part of what a giant-screen theater needs to do to be successful lies in programming that is as much content-reliant as format-reliant. Filmmakers have to prove to audiences that their title had to be made in large-format or shot in 3D. Better to make one good, immersive film for ten or twelve million dollars than make ten or twelve mediocre ones for many times more.

If attendance is declining at your theater, film title selection may be only one of the problems. Consider mailing a survey to residents in your core community that says, "If you attended our theater in the past, but don't come any more, tell us why." The answers may surprise you and will likely require a shift in your marketing and promotions plan.

I also think most of our theaters have too many seats in them, and/or there are too many time slots and titles in the daily show schedule. Many theater operators want a larger capacity to accommodate the big crowds that occasionally show up or to handle large groups. The result, however,

is that few regularly scheduled performances sell out. Lacking sellouts means there is little sense of urgency to attend because seats are always available. How can a theater be perceived as a must-see attraction if people aren't lining up to see it?

Consider what **Major League Baseball** has done in recent years. The Yankees, Mets, Athletics, Cardinals, Twins, Marlins, and Nationals all decided recently to reduce the seating capacities of their stadiums. An article in the Feb. 28, 2006, issue of *The Baseball Journals* asks: "Why would you lower capacity? Doesn't that limit revenues?" The answer, provided later in the article, is: "MLB clubs in smaller ballparks will be able to charge a higher premium for games, bolster long-term fan attendance by making sellouts, or near sellouts much easier to attain...." This isn't just theory; the smaller parks are witnessing significantly greater occupancy rates and consequent sellouts with higher average ticket prices and concomitantly improved revenues. They are hot tickets.

So remove your 19-, 20-, and 21-inch seats and replace them with a smaller number of more comfortable 22-inch seats

and reduce the number of performances scheduled daily, as well as the variety of titles offered. Take a lesson from the **Science Museum of Minnesota**, whose theater is one of the most consistent top performers in our industry but only offers two titles at a time. If you think your audience dies out too quickly for this to succeed, do the survey work to find out who's not coming. In virtually every instance where this exercise has been performed, theaters have learned that many people from key market areas are underrepresented in audiences. Of course, once it's known who's missing, a marketing plan can be devised to capture them.

Don't hold back. Be resourceful and clever. We're the real giant-screen industry and need to act that way as we used to. No need to pander to an R-rated mentality. Let's get going...again!

*Mark Peterson has been in theater-related work for over 40 years and has completed more than 100 projects worldwide since establishing his consulting practice in 1985. He is currently director of theater analysis and planning for White Oak Associates, Inc., in Marblehead, MA.*



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# Premiering This Month

**The Alps** (see page 1)

## 300: The IMAX Experience

"300 is a ferocious retelling of the ancient Battle of Thermopylae in which King Leonidas (**Gerard Butler**) and 300 Spartans fought to the death against Xerxes and his massive Persian army. Facing insurmountable odds, they inspired all of Greece to unite against their Persian enemy with their valor and sacrifice, drawing a line in the sand for democracy.

"The Spartans are among the most enigmatic peoples in history. Taught never to retreat, never to surrender, they are the perfect warriors. 'The Spartans remain a mystery to everybody,' says **Frank Miller**, who wrote the graphic novel 300 which inspired the film. 'They are arguably unique in that they are completely a battle culture, absolutely dedicated to warfare. They have a code of honor on what it means to be Spartan, and out of that arises a heroic class like the world has never seen before.'

"**Warner Bros. Pictures** presents in association with **Legendary Pictures** and **Virtual Studios**, a **Mark Canton/Gianni Nunnari** Production, 300, starring **Gerard Butler** (*Phantom of the Opera*), **Lena Headey** (*The Brothers Grimm*), **David Wenham** (*The Lord of the Rings* trilogy), and **Dominic West** (*The Wire*). The screenplay was written by **Zack Snyder**, **Kurt Johnstad**, and **Michael B. Gordon**, based on the graphic novel by **Frank Miller** and **Lynn Varley**.

"300 was produced by **Gianni Nunnari** (*The Departed*), **Mark Canton** (*Land of the Dead*), **Bernie Goldmann** (*Land of the Dead*), and **Jeffrey Silver** (*Training Day*), with **Deborah Snyder**, **Frank Miller**, **Craig J. Flores**, **Thomas Tull**, **William Fay**, and **Benjamin Waisbren** serving as executive producers."

The film is distributed by **Warner Bros. Pictures**, and was converted to 15/70 with **Imax Corporation's** IMAX DMR® process. It opened in IMAX theaters simultaneously with its 35mm release March 9.

## Mummies: Secrets of the Pharaohs

"*Mummies: Secrets of the Pharaohs* is part historic journey and part forensic adventure, as audiences follow researchers and explorers as they piece together the archeological and genetic clues of the Egyptian mummies. The film tells the story of one of the greatest discoveries in modern history: the late 19<sup>th</sup>-century find of a cache of forty mummies, including twelve royal pharaohs of Egypt, among them **Ramses the Great**.

"The film profiles the code-breakers of the 21st Century, whose grail is neither the gold nor the books of ancient wisdom, but the genetic code stored in the ancient mummies. The ancient Egyptians devoted



Mummies: Secrets of the Pharaohs

more effort to mummifying their dead than any other peoples in history. Today scientists are reconstructing mummy DNA to gain insight into human genetics and to help advance modern medicine. Mummies serve as important time capsules, not only preserving history and culture, but potentially to get a glimpse into the future of our own civilization.

"*Mummies: Secrets of the Pharaohs* presents an exciting and unique glimpse into a mystery 3,000 years in the making."

A **Giant Screen Films, Gravity Pictures** production, distributed by **Giant Screen Films**; director: **Keith Melton**; DP: **Reed Smoot**; script: **Arabella Cecil**; producers: **Arabella Cecil**, **Don Kempf**, **Steve Kempf**.

Release: March 16.

## Dinosaurs Alive!

"*Dinosaurs Alive* is a global adventure of science and discovery, featuring the earliest dinosaurs of the Triassic period to the monsters of the Jurassic and Cretaceous periods 'reincarnated' life-sized for the giant IMAX screen. The film will follow **American Museum of Natural History** paleontologists as they travel from the exotic expanses of Mongolia's Gobi Desert to the dramatic sandstone buttes of New Mexico and explore some of the greatest dinosaur finds in history. Through the magic of scientifically accurate computer-generated animation, these newly discovered creatures, and some familiar favorites, will come alive!

"In the 1920s, AMNH scientist and adventurer **Roy Chapman Andrews**, who is believed to be the inspiration for the **Indiana Jones** character, led five expeditions to the Gobi Desert. Andrews and his team found hundreds of dinosaur remains, many new to science, including the first **Velociraptor**, the first dinosaur nests with eggs, and fossils of early mammals that lived alongside dinosaurs. Following in the footsteps of Andrews, AMNH paleontologists **Mike Novacek** and **Mark Norell** have been leading annual expeditions to the Gobi every summer since 1990 and continue to make great discoveries. *Dinosaurs Alive* shows the process of paleontology: how new scientific insights are sometimes built from previous discoveries, and how each new generation of paleontologists continues the legacy of those who came before them."

A production of **David Clark Inc.**, the **Maryland Science Center**, **Giant Screen Films**, **Stardust Blue, LLC**, and the **American Museum of Natural History**, distributed by **Giant Screen Films**. Directors: **Bayley Silleck**, **David Clark**; script: **David Clark**, **Bayley Silleck**; DP: **William Reeve**; project manager: **Jim O'Leary**; producer: **David Clark**; executive producers: **Greg Andorfer**, **Don Kempf**. 3D.

Release: March 30.



Director Stephen Judson

(from *ALPS* on page 1)

ducer and owner of 4iS Four Eyes AG, first approached MacGillivray with the idea of bringing the beauty and majesty of the Swiss Alps to the giant screen. “Whenever I saw a large-format film, I left the theater with a sense of how perfect the format would be for capturing the grandeur of the Swiss Alps,” says Biner. “When I first approached MacGillivray Freeman Films about making a film, they agreed it was a great topic and immediately jumped on board. We were then fortunate to find two perfect funding partners, presenting sponsors **Holcim AG** and **Switzerland Tourism**, who believed in the project from the very beginning.”

The Alps are a crescent-shaped swath of mountains that traverse more than 700 miles (420 kilometers) from the Mediterranean coast of France to the heights of Slovenia, and are home to some of Europe’s most sophisticated cities. Storybook villages, rustic chalets, and verdant pastures nestle in the shadows of their soaring peaks. In this special place, humans have learned to engineer their lives, culture, and livelihoods in harmony with a challenging high-altitude environment.

### John Harlin joins the production

To bring the story of this mountain range to life, MacGillivray and Judson recruited the accomplished British mountaineer and author **Stephen Venables** to draft some story ideas. Venables mentioned that his friend John Harlin was

planning a particularly meaningful attempt on the summit of the Eiger. The attempt, Venables said, would be more than just another adventurous climbing expedition. It would be a deeply personal journey, follow-

ing in the footsteps of Harlin’s father, John Harlin II, an American mountaineering legend and pioneer of Alpine climbing, who perished on the Eiger when his son was nine years old.

Venables felt that Harlin would make an especially intriguing film character. “He’s not just some gung-ho, peak-bagging mountain cowboy,” he says. “John is a thoughtful, introspective person who is truly passionate about the wilderness. He was the perfect person to combine the dramatic action of a mountaineering adventure with a poignant and educational story.”

For director Judson, Harlin’s story would open the film up to richer possibilities. “I didn’t want the story to be merely a device to justify great mountain shots. I wanted a story that was worth the telling. And what I wanted to avoid, at all costs, was another impersonal climbing film, where the goal was arbitrary and the challenge was purely physical. *The Alps* is anything but that,” says the director. “Climbing doesn’t get any more personal than this. So once John agreed to do it, we never looked back.”

But it wasn’t an easy decision for Harlin. At first he was unsure if he wanted his deeply private quest to be part of a major film production that would put his innermost world on public display. But the more he thought about it, the more he realized the film could be a unique way of preserving his family legacy — a gift not only in honor of his father, but for his

daughter and her children to come. He also felt that a giant-screen film was the only way to properly tell any tale about the Alps. “There’s really no other format that can capture the sheer scale of the Alps,” says Harlin.

### Writing *The Alps*

Few screenwriters can understand the allure of the Eiger better than Venables, who first climbed the magnificent, yet at times malevolent, North Face in 1986. Having been there himself, he understands why the Eiger is known as the climbing world’s “Big One.”

Venables brought not only his extensive climbing experience and knowledge of mountaineering history to the screenplay, but also his love of the entire Alpine region, expanding the story beyond John Harlin’s climb to explore just what makes the region unique in all the world. “I’ve skied and climbed in the Alps nearly every year since the 1960s, so I was able to bring to the project a detailed, graphic knowledge of the area. For me, the Alps are not only the heart of Europe, but home,” Venables says.

Ultimately, under the direction of Judson, who took Venables’ initial script and reshaped it while editing the film, the screenplay would explore life in Alpine villages, the amazing train system that crisscrosses through the mountains, and the science of snow as it is being studied by **Christine Pielmeier** at the Swiss Institute for Snow and Avalanche Research. Venables gained further perspective on Alpine culture from Professor **Bruno Messerli**, a Swiss geographer and leading expert on mountain environment who became one of the film’s scientific consultants and an on-screen character. Messerli takes Harlin and the audience on a trip back in time to the Ice Age, when Alpine valleys lay buried beneath a thick icecap. He helps viewers understand the forces, both natural and human, that shaped life in these mountains.

The unfolding tale of Harlin’s climb was interlaced with the story of how science and human creativity allowed for a sophisticated modern society to develop in the midst of the Alps’ streams and meadows. “Swiss engineering is in a class all its

own,” says Judson. “I think audiences will see that the roads, railways, and tunnels in the film are a triumph of human adaptation.”

### Harlin's summit journey

The screenplay for *The Alps* could only tell so much of the story. The rest of it would unfold on the fly as Harlin took on the Eiger, one memory-fraught move at a time. As director Judson says: “The Eiger may be Europe’s deadliest mountain, but on this climb the physical challenges paled next to an emotional battle which was silently waged and won. The emotional power of the film is not manufactured. In fact, on location, right before the climb began, you could cut the tension with a knife. The film allows people to share this intense experience — John’s courage, his struggle, and finally, his liberation from this mountain of fear.”

To increase his chances of safely reaching the summit, Harlin chose climbing partners with a reputation for masterly technical skills: **Robert and Daniela Jasper**, a married couple who hail from Germany but who have lived in the Swiss Alps for years, where they are raising their own young family. “Robert and Daniela were the best possible partners I could have chosen,” Harlin says. “They have the same kind of love for these mountains my Dad did.”

Indeed, Robert Jasper knows the Eiger so well that John has nicknamed him “Dr. Eiger.” Jasper has reached the Eiger summit 15 times by many different paths, including some of the most difficult routes attempted. His wife Daniela is an accomplished climber in her own right. She pioneered an extreme rock climb on the Eiger with her husband, and is considered an expert ice climber, a particularly dangerous and difficult form of climbing.

For weeks before the climb, Harlin and

the Jaspers prepared by working out in climbing gyms and honing their partnership on local rock climbs. Then, as the weather on the Eiger grew worse, they waited. And waited. And waited. Warm air had blown in, creating conditions that might thaw the ice on the face, sparking rock fall and deadly avalanches. “Waiting was something I was willing to do. I wanted the conditions to be just right,” recalls Harlin.

At last, the weather cleared and the party was on its way. Harlin and the Jaspers were confident, but emotions were high. A fixed line was found snapped, a haunting reminder of John Harlin II’s

just as his father had before him. Amazingly, just as Harlin and the Jaspers reached the summit icefield, the swirling clouds parted and a sudden ray of sun broke through and bathed them in light. Feeling an instant release, Harlin scrambled for his cell phone to call the people who had most been on his mind throughout the climb: his family. More than anything, he says, he couldn’t wait to see them and hug them again at the base of this vast, dark mountain he had finally climbed.

Harlin has since written a memoir of his family history and his climb of the Eiger, *The Eiger Obsession: Facing The Mountain That Killed My Father*, published by

**Simon & Schuster** to coincide with the release of the film.

### Filming *The Alps*

After Harlin’s momentous summit journey, the filmmakers and climbers returned to the Eiger with a larger crew to capture additional mountain scenes and accurately re-create scenes they could not capture during the original climb. Doing so would require some of the most technically demanding outdoor photography yet seen

in a giant-screen film.

“There are images in the film that I thought I would only ever see in my dreams,” says director Judson. “With the camera flying in and around these rugged peaks, gliding like a bird — it’s at once overwhelming and liberating.”

The filmmaking team knew from the start that they were in for some of the biggest dangers they had ever faced. The responsibility was considerable. “Safety was literally priority number one, but I felt I needed to even go beyond that,” says Judson. “I felt that, as the director, I needed to set a low-key tone to convey to the whole crew that there were no do-or-die shots. We emphasized every day that it was

(see *ALPS* on page 12)



*The North Face of the Eiger rises more than 13,500 feet (4,100 meters).*

death. Later, the climbing team was shaken even more when Harlin slipped on a difficult patch of the face, falling for a heart-stopping moment before his safety line caught him. But as they passed through the historic landmarks of the Eiger’s North Face — across the Hinterstoisser Traverse, through the Ice Hose, past the Death Bivouac, up The Ramp to the Traverse of the Gods, past where Harlin’s father fell near the White Spider, and finally up the Exit Cracks — the team grew stronger and more optimistic.

Finally, after three days and two nights spent bivouacked on narrow ledges high on the sheer face, came the moment Harlin had imagined so many times. He was standing on the summit of the Eiger,



(from *ALPS* on page 11)

only a movie, and no shot was so important as to risk one's life."

Adds producer **Mark Krenzien**, "This was one of those projects that, because of the extreme weather, the tough conditions, working in ice and snow, and the technical climbing involved, we knew we'd have to rely on a key group of very talented people doing their jobs very well."

MacGillivray Freeman Films assembled a team of experienced aerial and mountain photographers who were used to doing creative work in extreme conditions, including mountain cinematographer **Michael Brown** and SpaceCam inventor and operator **Ron Goodman**. Working with IMAX cameras in these brutal mountains required courage, climbing skills, and patience. "While digital video cameras keep getting lighter and lighter, IMAX camera equipment, because of its oversized nature, remains heavy and cumbersome, so our talented team did quite a dance working with it in such raw conditions," says director of photography **Brad Ohlund**.

Also vital to the effort was a cadre of Swiss mountain guides. These guides undergo a rigorous, multi-year training program and are considered some of the best climbers in the world. They helped the crew find their way in the mountains, set up platforms for the IMAX cameras, and fix lines so that a cameraman could hang

from the faces of the Eiger and the Matterhorn. They also dressed in period woolens and tweed jackets to portray Edward Whymper's 19th century team of climbers on their famed ascent of the Matterhorn. "The Swiss guides were fantastic, and best of all they assured that everything we did was as safe as it could possibly be, given the circumstances," says Ohlund.

Judson was acutely aware that the film's high terrain, stunning as it might be, would bring with it extreme demands. The film's photographic challenges were divided into two distinct units: aerial photography, handled by Goodman, and mountain photography shot by Brown.

### Extreme aerial photography

It was clear from the beginning that helicopters would be key to providing the makers of *The Alps* with unprecedented access to the slopes of the Eiger and the Matterhorn. "The ability to use helicopters to go places we could never have gone before made this production really stand out from the work we did on *Everest*," says MacGillivray. "We had the best access to the mountains we've ever had because we were able to drop cameras and people in on long lines just about anywhere — and this allowed our fantastic camera team to really focus on the filmmaking."

As soon as he heard about the project, Goodman was hooked. "I thought *The Alps* was one of the best large-format

moves we can do with a helicopter and SpaceCam really suit this environment."

Goodman came to the film well prepared for the landscape: his first job as a commercial cameraman was making films for the military in Switzerland. He praises his skilled Swiss pilots, **Robbie Andenmatten** and **Gerald Biner**, for flying unnervingly close to the mountains and letting him to get shots he envisioned when he read the script. "Flying for this giant-screen film was very different from any other project, but they immediately got it. And what they brought to the table, apart from their flying skills, was a deep inner knowledge of Switzerland, including lots of hidden landing platforms in the mountains that allowed us to go places we wouldn't have dreamed of without them," Goodman says.

For this shoot, Goodman used one of his newest, most technically advanced cameras: the DX65. The camera, designed by **SpaceCam Systems Inc.'s Dieter Seifert** to work with the company's gyro-stabilized platforms, was years in the making, and *The Alps* is the first giant-screen film to use it extensively. "We had never taken this new equipment into such freezing cold conditions, so it was a real test." It was risky, but the challenges paid off. "The camera makes shooting a large-format film as easy as shooting in 35mm," says Goodman.

One of the "peak" experiences of the film for Goodman was shooting the recreated scenes of the historic and ill-fated 19th century Whymper expedition to the summit of the Matterhorn. "Those are the highest hovering shots I've done in 35 years of filmmaking," he says. "We've never done that kind of controlled shooting so close to a mountain at 15,000 feet [4,500 meters]. It was like having a magic crane up in the sky. When you see those shots of the Whymper party on the knife's-edge ridge, there's a multi-dimensionality to the shot that is rare even in [giant-screen] filmmaking."

### Mountain shooting

While Goodman focused on gathering unforgettable images from the air, Brown was down below, coordinating the mountain unit. Brown brought his own exten-



Ron Goodman threads the SpaceCam 15/65 camera.

screenplays I'd ever read," he comments, "and photographically speaking, nothing can beat the Alps. The conditions are perfect and the air is so clean that the contrasts between the sky and the mountains are spectacular. The kind of slow, smooth, close-proximity



sive climbing skills to the project. He has reached the summit of Mount Everest three times and was the first to bring an HD camera up Everest. He loves being able to use his mountain savvy to grab close-up shots of climbers and steep rock faces that could not be achieved any other way. "Our job on the Eiger was to find camera positions that would tell the story of John Harlin in the best possible way," he says.

From the beginning Brown knew that filming on the notoriously brutal Eiger would carry the serious threat of rock fall. Still, he felt that the combination of the crew's mountain knowledge and the production's choice to shoot under frozen winter conditions would keep the risk manageable. "We also got lucky," Brown admits. "It seemed that the only big avalanches we had occurred right when we wanted them to."

Still, there were big challenges to be met. "Spin-drift avalanches are a common occurrence up there," Brown explains. "The snow is so deep that new snowfall doesn't really stick to it, so there are these big waterfalls of snow coming down all the time. It wasn't big blocks of ice, but it could bury the camera in seconds. And if snow gets inside the IMAX camera, you have to wait days for it to dry out."

The constantly falling snow could hide ropes that had been fixed to assist the camera teams, but it also had an advantage. "One nice side-effect of the snow is that it would cover footprints, so if we



*A helicopter pilot helps a Swiss mountain guide prepare to be flown into position for filming.*

needed to re-shoot a climbing sequence, the footprints were often magically wiped away by the time we started rolling again," Brown says.

Brown continues: "A lot of things we did pushed the edge. We shot inside a crevasse, which in hindsight might have been a sketchy thing to do, but the result was spectacular imagery of these crazy icicle formations, which takes audiences completely outside normal experience. We also mounted a camera on the train that goes inside the Eiger, with just an inch to spare between the camera and the tunnel. And we hung off the edge off the Matter-

horn to capture the story of the Whymper party. There are just so many ways to use the IMAX camera to give audiences a new way of seeing the world."

than in real life: being buried in an avalanche. To get the shot, cameraman **Jack Tankard** placed an IMAX Mark II camera in a steel crash box below a steep slope covered in unstable snow ready to let loose. Since the mountain guides wouldn't let him walk into such a dangerous area, he and the crash box were hoisted on a wire by a helicopter. After Tankard placed the wirelessly controlled camera, the helicopter whisked him away.

Judson recalls, "The first attempt to trigger the avalanche fizzled. In adding more explosives for take two, the technicians overshot the mark, triggering an unexpectedly large slide that buried the crash box under several feet of snow. The steel crash box protected the camera perfectly: it survived the impact unscathed. The 40mm lens, however, was another story. All that was left of the lens was the metal cage, and a wide debris trail of shattered glass."

It's that "you-are-there" feeling that Brown thinks will set *The Alps* apart as a special cinematic experience. "I'd much rather have someone say they were moved by a film than that it was simply technically excellent – and this film tells such an emotional and inspirational story. It takes you to an amazing place, and the objective behind all the photography is to give the



*Greg MacGillivray (at camera) films Harlin's wife and daughter.*

One memorable scene is much better experienced in a giant-screen theater

*(see ALPS on page 16)*



\* New listing.

Underlined titles are 3D

Updated information is printed in bold.

Unless noted, all films are being shot in 15/70 and will run about 40 minutes.

#### **African Adventure 3D: Safari in the Okavango**

nWave Pictures; distributor: National Geographic Giant Screen Film Distribution (US, Canada), nWave Pictures (world); director, producer: Ben Stassen; DP: Sean Phillips. 3D. **Release: April.**

— Post production was completed last month.

#### **Dinosaurs: Giants of Patagonia**

Sky High Entertainment; distributor: Sky High; director: Marc Fafard; DP: William Reeve; aerial DP: Carl Samson; script: Marc Fafard; score: Pierre Rousseau; producer: Carl Samson. Narrator: Donald Sutherland. 3D. **Release: April.**

— Principal photography is done.

#### **Spider-Man 3: The IMAX Experience**

Columbia Pictures; distributor: Sony Pictures Entertainment; director: Sam Raimi; script: Alvin Sargent; DP: Bill Pope; score: Christopher Young; producers: Avi Arad, Grant Curtis, Laura Ziskin; executive producers: Joseph M. Caracciolo, Kevin Feige, Stan Lee. Cast: Tobey Maguire, Kirsten Dunst, James Franco. **Release: May 4.**

—Film will be converted to 15/70 with the IMAX DMR process.

#### **Harry Potter and the Order of the Phoenix**

Warner Bros.; distributor: Warner Bros.; director: David Yates; script: Michael Goldenberg; DP: Slawomir Idziak; score: Nicholas Hooper; producer: David Heyman; executive producers: David Barron, Tanya Seghatchian. Cast: Daniel Radcliffe, Rupert Grint, Emma Watson, Helena Bonham Carter, Ralph Fiennes. **Release: July 13.**

—Film will be converted to 15/70 with the IMAX DMR process.

#### **Fly Me to the Moon**

nWave Pictures; distributor: tba; director: Ben Stassen; script: Domonic Paris; producers: Charlotte Huggins, Gena Gallo; executive producers: Ben Stassen, Domonic Paris. 90 minutes. 3D. **Release: 2007.**

— Animation will continue through early 2007.

Mar '07

July '07

**300**  
**Alps**  
**Mummies**  
**DinoAliv**

**AA3D**  
**DinoGP**

**SM3**

**HPOP**

**FlyMe**

**SeaMon**

**KOTS**

— 60 minutes of animation is complete.

#### **Sea Monsters: A Prehistoric Adventure (wt)**

National Geographic; distributor: National Geographic; director: Sean M. Phillips; DP: T.C. Christianson; underwater DP: Bob Cranston; script: Mose Richards; producers: Lisa Truitt, Jini Durr; executive producers: Lisa Truitt, Tim Kelly. 3D. **Release: Oct. 5.**

— Principal photography is complete.

— Animation is on schedule, and will be complete in June.

— Editing is under way.

— Will open in LF 3D and digital 3D versions

#### **Knights of the Sea and the America's Cup**

Today Productions; distributor: Today Productions; director, script: Gaëtan Charest; DP: Tony Monk; executive producers: Gaëtan Charest, Hughie Scott II, Tim Coddington. Narrator: Gary Jobson. **Release: Fall 2007.**

— Captured the 2003 America's Cup race on HD video in February and March 2003.

— Editing is nearly complete.

#### **Big Wave Hunters**

Deep Water Films in association with Graphic Films; distributor: tba; director: Ryan Casey; DP: Steve Ford; co-producer: Ian Pancer; producers: Ryan Casey, Steve Ford. **Release: late 2007.**

— Will be filming the biggest swells in the North Pacific throughout the winter.

#### **Ocean Frenzy 3D (wt)**

Giant Screen Films, Yes/No Productions; distributor: Giant Screen Films; directors/writers: Steve McNicholas, Luke Creswell; producers: Don Kempf, Steve Kempf, David Marks; DPs: Reed Smoot, David Douglas; editor: Steve McNicholas; score: Luke Creswell; sound designer: Mike Roberts. 3D. **Release: early 2008.**

— Will continue underwater shooting footage of sardine run in South Africa in June and July.

— Principal land photography was completed last year.

— Editing is under way.

#### **Dolphins & Whales 3D (wt)**

3D Entertainment, McKinney Productions; distributor: 3D Entertainment; director: Jean-Jacques Mantello; DP: Gavin McKinney; score: Christophe Jaquelin; executive producer: François Mantello. 3D. **Release: February 2008.**

— February: Two-week expedition to Florida to film manatees.

— April: Four-week expedition to New Zealand to film killer whales.

#### **Grand Canyon Adventure 3D (wt)**

MacGillivray Freeman Films Educational Foundation; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; producers: Greg MacGillivray,

Shaun MacGillivray, Mark Krenzien; script: Jack Stephens; editor: Stephen Judson; photography: Greg MacGillivray, Doug Lavender, Brad Ohlund, Ron Goodman, Jack Tankard; executive producer: Harrison Smith. 3D. (Different 2D flat and dome screen versions will also be available.). **Release: March 2008.**

— Principal photography is complete. Editing is under way.

#### **Sea Rex**

N3D Land Productions, Virtuosity; distributor: tba; directors: Ronan Chapalain, Pascal Vuong; producer: Pascal Vuong; DP: Christophe Grelle; script: Pascal Vuong, Nathalie Bardet; score: Franck Marchal; executive producer: Dominique Rigaud. 3D. **Release: Spring 2008.**

— February: Filmed skeleton of the first marine reptile ever found, *Mosasaurus hoffmanni*, in Maastricht, Netherlands.

— Animation has resumed.

#### **Wonders of the Great Lakes**

Science North; distributor: tba; director: David Lickley; DP: Jack Tankard; producer: David Lickley; executive producer: Jim Marchbank. **Release: May 2008.**

— December: Filmed a storm on Lake Superior from a Great Lakes freighter.

— Shooting will resume in April.

#### **Proud American**

Multi Image Productions, Inc.; distributor: tba; director: Fred Ashman; DP: Mark Eberle; script: Fred Ashman, Rolland Smith; score: Stan Beard; producer: Fred Ashman. **Release: Fall 2008.**

— January-February: Scouted in Arizona, Arkansas, Philadelphia, and Washington, D.C.

— March: Principal photography begins.

#### **Return to Everest 3D\* (wt)**

Everest co-stars Jamling Norgay and Araceli Segarra reunite in *Return to Everest*, about a team of medical doctors who conduct a series of groundbreaking scientific experiments on the top of Mount Everest. MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; co-director: Michael Brown; producers: Greg MacGillivray, Shaun MacGillivray; script: tba; editor: Stephen Judson; DP: Brad Ohlund; mountain DP: Michael Brown; executive producer: Harrison Smith. **Release: Spring 2009.**

— March, April: Filming in Nepal.

#### **Not filming this month:**

Vincent Van Gogh  
The Passion of Flight  
Balloon Fiesta  
We the People  
Pastoral Vertigo



Jan '08

July '08

Jan '09

BigWave

OF3D

D&W3D

GCA

Sea Rex

WOTGL

POF

VVG

Balloon

WTP

Proud

PV

RTE



Filming in South Africa for Giant Screen Films' and Yes/No Productions' Ocean Frenzy.





Highly trained Swiss mountain guides re-enacted a historic 19th-century climb.

(from *ALPS* on page 13)

audience a chance to feel like they've just taken the most incredible tour of the Alps, with a climb of the Eiger to top it all off."

Even with the helicopters and guides, conditions were frequently out of the filmmakers' control and subject to the shifting whims of wind and weather. Says Judson: "When we went to bed each night we always had three different shot lists: one for blue skies, one for cloudy skies and one for stormy skies. If it dawned sunny, we went with Plan A. If a storm came in, we would jump into action with Plan C. But this meant that different crews, different equipment packages, and different talent had to be constantly juggled. Basically, you had to be both flexible and creative to take advantage of rapidly changing weather. That might mean pulling the plug fast when things got too dangerous, or it might mean encouraging your team to think up alternative ways to get a shot when the weather headed south. In managing this juggling act, we had great help from expedition leader **Pasquale Scaturro** and our chief rigger, **Mike O'Donnell**."

While the crew was rolling with the changes, the mountains earned their deepest respect and reverence. "One thing that was important to us throughout the production was to leave the mountains cleaner than when we arrived," producer Krenzien explains. "We removed all the fixed ropes and hardware we placed and did as much as we could to make as little impact as possible."

Krenzien credits the Swiss for being generously cooperative in all aspects of the shoot, especially in providing access to the Jungfrauoch train that winds through the innards of the Eiger via a tunnel blasted in 1912. The train's huge

windows provide a spectacular view of the valley beneath the North Face. He was also impressed by how adaptive the Swiss crews were. "They are a very meticulous people and some were, at first, surprised by how spontaneously things can change on a fast-paced giant-screen production. But they adjusted to our style immediately, and of course, we learned a few tricks from the Swiss as well. Everyone was so friendly and helpful, it was a wonderful experience," Krenzien says.

The pleasure of the experience was woven back into the fabric of the film, which emphasizes the broader influence of the Alps on the world. Says Greg MacGillivray:

"We can learn from the wisdom that has developed in the Alps. The people there have found ways to maintain their quality of life while also making sure that this quality comes with all the beauty of nature intact. The Alps appear to be a location where it would be difficult to live, yet the Swiss have found enduring solutions by building tunnels, bridges, and pathways that respect the organic contours of the land. They've created a very user-friendly system that allows anybody to get into nature and the joys and wonders of experiencing mountains and glaciers. It's something I think we can all learn from. Someone like John Harlin might make an incredible journey up the Eiger, but we all can get out there in the wilderness for adventures."

*The Alps* was produced by MacGillivray Freeman Films and presented by Holcim and Switzerland Tourism in association with 4iS Four Eyes AG. Directed by Stephen Judson, produced by Greg MacGillivray and Mark Krenzien, written by Stephen Judson and Stephen Venables, and photographed by Brad Ohlund, Michael Brown, and Ron Goodman. Executive producer is Alex Biner.

*The Alps* opens in giant-screen theaters on March 16.

This story was adapted from material provided by MacGillivray Freeman Films.



DP Mike Brown (left) and camera assistant Jochen Schmoll.



(from **SHORTS** on page 28)

agers and promotion managers from the chain's 13 IMAX theaters attended presentations by **MacGillivray Freeman Films**, **National Geographic**, and **Sony Pictures** and screenings of *Hurricane on the Bayou*, *Lions 3D*, *300*, and footage from *Spider-Man 3*.

Imax Corporation's co-CEO **Richard Gelfond**, president of filmed entertainment **Greg Foster**, and VP of film distribution **Phil Groves** attended, as did Regal executives **Neal Pinsker** (senior VP western division and IMAX), **Kevin Keller** (VP of film and IMAX), **Bruce Wren** (VP of training), and **Ted Hatfield** (director of film marketing).

### La Géode festival winners

La Géode, the IMAX Dome theater in Paris, held its 12<sup>th</sup> Festival of Large-Format Films in late January and early February. Competing for three prizes were:

*Deep Sea 3D*..... Imax Corporation  
*Greece: Secrets of the Past*.....  
 ..... MacGillivray Freeman Films  
*Hurricane on the Bayou*.....  
 ..... MacGillivray Freeman Films  
*Ride Around the World*.....Trinity Films  
*Roving Mars*.....Walt Disney Company

The grand prize was awarded by a jury of European film experts to *Roving Mars*. Members of the public voted to give the Public's Choice Award to *Deep Sea 3D*, and a panel of students selected *Hurricane on the Bayou* for the Youth Award.

This year's festival also featured special workshops for 4- to 12-year old children following screenings of *Deep Sea 3D* and 1998's *T-Rex: Back to the Cretaceous* (which was not in the competition), and screenings of three documentaries in HD video.

In early March the theater launched its 3D digital projection system, using six **Barco** HD projectors and **Infitec** glasses. The theater will be showing live musical events and a digital version of **nWave Pictures'** *Wild Safari 3D* in the near future.

### Ride wins two awards

Trinity Films' *Ride Around the World* has won two awards: the Gold Medal for

Best Impact for Music in a Documentary (Artistic Excellence) at the 2007 **Park City Film Music Festival**, and Outstanding Documentary at the annual Western Heritage Awards presented by the **National Cowboy and Western Heritage Museum** in Oklahoma City, OK. The first was awarded in January, and the second will be presented on April 21.

### U2 3D clip shown at ShoWest

Delegates at **ShoWest**, the annual conference for movie theater operators, saw the trailer and a short clip from *U2 3D*, a digital 3D concert film of the popular band. Produced by **3ality Digital Systems** (a subsidiary of **Cobalt Entertainment**), the footage was shown on digital 3D system provided by **Real D**. The film will open in digital 3D theaters in the fall.

**Real D** also showed clips from **National Geographic's** 3D releases *Lions 3D* and *Sea Monsters*, which are being released in 15/70 and digital 3D this spring and fall, respectively, and the trailer for **Walt Disney's** *Meet the Robinsons*, which opens in digital 3D theaters on March 30.

### Top 3 chains co-op on digital

The three largest US theater chains, **Regal Entertainment Group**, **AMC Entertainment**, and **Cinemark USA**, have formed **Digital Cinema Implementation Partners**, a new company that will convert the exhibitors' 14,000 theaters from film to digital. Each company has an equal ownership share in DCIP, which will be based in Bergen County, NJ, with **Travis Reid**, the former CEO of **Loews Cineplex Entertainment** as its chairman and CEO.

News reports quoted Reid as saying that DCIP is testing hardware, developing software, and arranging financing for the transition, but he declined to say how much it will cost. Installations under the new company will begin in 2008 and should be completed in three or four years.

DCIP has formed a joint venture with two Hollywood studios, **Warner Bros. Pictures** and **Universal Pictures**, to develop a digital delivery system for films and other content. The technology developed under the plan will be available to any studio or theater owner. **Twentieth Century Fox** is looking at the system.

## Worldwide LF Theater Inventory

As of March 1, 2007

By Manufacturer							
Mfr	Af	As	Eu	ME	NA	SA	Tot
CDC		3	1		7		11
GOTO		20		1			21
IMAX	3	47	44	6	176	3	279
IWRK		18	7		19	1	45
KINO		1	2		3		6
MEGA	1	3	6	1	15	1	27
Other		7	9		3		19
Total	4	99	69	8	223	5	408
By Format and Operator Type							
C = Commercial Standalone    CT = Theme Park CM = Multiplex                    I = Institutional							
		C	CM	CT	I	Total	
Africa	8/70				1	1	
	15/70		2		1	3	
	Total		2		2	4	
Asia/Pac	8/70	5		5	19	29	
	10/70			2	18	20	
	15/70	11	12	2	25	50	
	Total	16	12	9	62	99	
Europe	8/70	3	5	5	11	24	
	15/70	8	19	5	13	45	
	Total	11	24	10	24	69	
Middle East	8/70		1			1	
	10/70				1	1	
	15/70	1	4		1	6	
	Total	1	5		2	8	
North America	8/70	6	7	1	26	40	
	15/70	28	62	4	89	183	
	Total	34	69	5	115	223	
South America	8/70				2	2	
	15/70		2		1	3	
	Total		2		3	5	
World	8/70	14	13	11	59	97	
	10/70			2	19	21	
	15/70	47	101	11	131	290	
	Total	61	114	24	209	408	
By 2D / 3D							
	2D	3D	Total				
Africa	3	1	4				
Asia/Pac	73	26	99				
Europe	33	36	69				
ME	3	5	8				
NA	112	111	223				
SA	3	2	5				
Total	227	181	408				

# Bookings: March 2007 by Film

## 704 bookings of 97 films in 285 theaters

Listings shown in **bold face** below are new or updated listings. The rest are unchanged from the previous month's issue.

The data on the following pages are *not* warranted to be comprehensive or accurate in every detail, despite our best

efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thoroughness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 25.

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close		
300	Amsterdam PN	3/07	5/07	AEK	Sydney WBS	3/07	5/07	CV	Karlshamn	1/15/06	8/31/07		
	Auckland Sky	3/07	5/07		Taipei WVC	3/9/07	5/4/07		Killeen	11/3/06	5/2/07		
	Barakaldo Yel	3/07	5/07		Tampa Cha	3/9/07	5/4/07		Laie	1/26/05	12/07		
	Batavia GQT	3/9/07	5/4/07		Toronto Cpx	3/9/07	5/4/07		Louisville SC	1/13/07	5/25/07		
	Boise Reg	3/9/07	5/4/07		Tulsa Cmk	3/9/07	5/4/07		Madrid	5/1/06	5/31/07		
	Buenos Aires NA	3/07	5/07		Woodbridge Cpx	3/9/07	5/4/07		New Orleans	3/1/07	5/26/07		
	Buffalo Reg	3/9/07	5/4/07		Woodridge Cmk	3/9/07	5/4/07		Richmond SMV	2/2/07	7/12/07		
	Buford Reg	3/9/07	5/4/07		Africa	Gatineau	3/1/07		4/1/07	San Diego RHF	10/1/06	4/30/07	
	Busan CGV	3/07	5/07			Kansas City Zoo	2/17/06		12/7/07	Syracuse	2/18/06	3/15/07	
	Calgary Cpx	3/9/07	5/4/07			Charleston WV	1/27/07		7/27/07	Valencia SPN	9/15/06	9/14/07	
	Chicago Imx	3/9/07	5/4/07	Denver MNS		1/1/07	3/15/07	Guayaquil	3/1/07	2/29/08			
	Col Springs Cmk	3/9/07	5/4/07	Killeen		2/2/07	8/2/07	San Diego RHF	10/1/06	9/30/07			
	Colleyville	3/9/07	5/4/07	Penrith		7/31/06	7/31/07	Cyberwor	Ankara AFM	9/15/06	9/15/07		
	Cuernavaca Cmx	3/07	5/07	Singapore SC		3/10/07	5/11/07	DinoAliv	Kuala Lumpur Di	10/27/05	10/26/07		
	Dallas Cmk	3/9/07	5/4/07	Eilat Epic		1/1/07	12/31/07		Seoul CGV	3/3/06	3/2/08		
	Denver CM Reg	3/9/07	5/4/07	AIWC		11/9/06	5/8/07		Sofia CC	10/13/06	10/12/07		
	Dublin Reg	3/9/07	5/4/07	AJ		Sacramento Imx	11/1/06		6/1/07	Baltimore	3/30/07	9/30/07	
	Edmonton Cpx	3/9/07	5/4/07		Bogota Mal	4/1/06	4/30/07		Chattanooga	3/30/07	9/30/07		
	Evansville Sho	3/9/07	5/4/07		Rochester MSC	4/1/06	3/31/07		Dearborn	3/30/07	9/30/07		
	Fresno Reg	3/9/07	5/4/07		Alamo	San Antonio 2D			Kansas City Sci	3/31/07	1/31/08		
	Gloucester Cpx	3/9/07	5/4/07		Alaska	Boston MOS	11/3/06		4/22/07	Los Angeles CSC	3/30/07	3/30/08	
	Grand Rapids Cel	3/9/07	5/4/07			Garza Garcia	10/5/06		4/5/07	Richmond SMV	3/31/07	9/30/07	
	Guadalajara Cpl	3/07	5/07			Roanoke	11/22/06		5/31/07	DIS	Los Angeles CSC	1/2/07	3/25/07
	Guatemala City Alb	3/07	5/07			Saint Louis Arch	1/13/07	1/2/08	Denver MNS		1/1/07	3/15/07	
	Guayaquil	3/07	5/07			ALBT	Coomera	11/1/05	10/31/07		Detroit SC	1/5/07	6/1/07
	Halifax	3/9/07	5/4/07			Houston MNS	1/12/07	3/8/07	Fort Worth		9/1/06	5/15/07	
	Houston Reg	3/9/07	5/4/07	Jackson MS		10/22/06	10/31/07	Hague	2/1/07		6/24/07		
	Incheon CGV	3/07	5/07	Nuremberg		12/21/06	12/31/07	Parker	3/4/06		3/2/07		
	Irvine Reg	3/9/07	5/4/07	Saint Paul		3/9/07	6/30/08	DS3D	Alamogordo		7/1/06	6/30/07	
	King of Prussia Reg	3/9/07	5/4/07	AlienAdv		Berlin CS	3/1/00		Atlanta FMNH		10/21/06	3/30/07	
	Langley Cpx	3/9/07	5/4/07	Eilat Epic	4/4/04	3/30/07	Atlantic City		3/3/06		5/3/07		
	Las Vegas Bre	3/9/07	5/4/07	Fort Lauderdale	5/1/06	4/30/07	Austin		3/3/06		3/2/07		
	Lincolnshire Reg	3/9/07	5/4/07	Kuwait City	12/31/06	6/30/07	Baltimore		5/26/06	6/30/07			
	London BFI	3/07	5/07	Nuremberg	8/15/06	8/15/07	Berlin CS		4/6/06	10/5/07			
	Los Angeles AMC	3/9/07	5/4/07	Alps	Charleston SC	3/30/07	3/29/08		Birmingham UK	2/9/07	9/1/07		
	Los Angeles NA	3/9/07	5/4/07		Durban	3/16/07	9/16/07		Boston NEA	3/3/06	3/2/07		
	Malaga Yel	3/07	5/07		Lubbock	3/15/07	3/16/08		Bradford	2/10/07	4/9/08		
	Manchester UCI	3/07	5/07		Portland OMSI	3/9/07	3/8/08		Bristol	1/27/07	4/1/07		
	Melbourne MV	3/07	5/07		San Diego RHF	3/30/07	3/30/08	Buenos Aires NA	5/12/06	4/30/07			
	Mexico City Per Cpl	3/07	5/07		Seattle PSC 2	3/30/07	3/29/08	Charleston SC	3/3/06	3/2/07			
	Mexico City San Cpl	3/07	5/07		Tempe Imx	3/23/07	8/22/08	Charlotte	6/16/06	5/31/07			
	Mexico City Uni Cpl	3/07	5/07		Antarc	Nanchang	9/11/06	3/10/07	Chattanooga	3/3/06	3/2/07		
	Mississauga Cpx	3/9/07	5/4/07			Shijiazhuang	3/11/07	9/10/07	Col Springs Cmk	1/19/07	3/31/07		
	Monterrey Cpl	3/07	5/07			Pittsburgh CSC	9/15/06	6/07	Copenhagen	11/24/06	11/23/07		
	Montreal Cpx	3/9/07	5/4/07	Bears		Hastings	9/11/06	3/11/07	Davenport	3/16/07	9/15/07		
	Nashville Reg	3/9/07	5/4/07	Lucerne		12/1/06	6/1/07	Dearborn	3/3/06	3/29/07			
	Natick JF	3/9/07	5/4/07	Saint Félicien		5/31/06	5/31/07	Des Moines	1/19/07	6/30/07			
	New Rochelle Reg	3/9/07	5/4/07	Beavers		Kenner	9/15/06	9/14/07	Dubai	10/23/06	12/22/07		
	New York AMC	3/9/07	5/4/07	New York AMNH		4/15/05		Durban	11/24/06	6/23/07			
	Ontario Reg	3/9/07	5/4/07	Parker		11/1/06	12/31/07	Galveston	9/22/06	9/21/07			
	Oviedo Yel	3/07	5/07	BP		Riccione	6/1/06	5/31/07	Hague	7/1/06	6/30/07		
	Phoenix AMC	3/9/07	5/4/07	Bugs	Garza Garcia	3/8/07	8/8/07	Houston MNS	3/9/07	3/8/08			
	Pittsburgh Cmk	3/9/07	5/4/07		Madison Star	10/13/06	4/13/07	Katowice CC	5/17/06	5/16/07			
	Reading JF	3/9/07	5/4/07		Pittsburgh CSC	9/1/06	5/1/07	Krakow CC	5/17/06	5/16/07			
	Richmond Cpx	3/9/07	5/4/07		Quebec	3/2/07	3/2/08	Las Vegas Lux	3/3/06	3/2/07			
	Rochester Cmk	3/9/07	5/4/07		Spokane	9/21/06	6/30/07	London BFI	9/3/06	12/31/07			
	Sacramento Imx	3/9/07	5/4/07		Vantaa	9/1/06	9/1/07	London SM	3/3/06	3/2/08			
	Saint Michael Cmg	3/9/07	5/4/07		CRA	Albuquerque	3/25/06	3/31/07	Madison Star	3/3/06	3/2/07		
	San Antonio San	3/9/07	5/4/07			Bogota Mal	3/16/07	6/15/08	Melbourne MV	4/13/06	4/12/07		
	San Francisco AMC	3/9/07	5/4/07			Fort Lauderdale	1/1/07	3/15/07	Milwaukee	3/1/07	9/6/07		
	Seoul CGV	3/07	5/07			Garden City	6/1/06	4/1/07	Moscow	5/31/06	5/30/07		

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
<b>E3D</b> <b>EMSH</b> <b>Everest</b>	Omaha Zoo	6/1/06	3/1/07	<b>Galapago</b>	Vulcania	1/1/06	12/31/07	<b>HCBTD</b> <b>HeartSon</b> <b>Horses</b> <b>HOTB</b>	Vancouver TWS	10/22/04	6/30/07
	Osaka Sun	9/1/06	8/31/07		Berlin CS	8/11/06	8/10/07		San Simeon DCI	8/17/96	
	Philadelphia	4/24/06	4/23/07		Guayaquil	11/16/06	11/15/07		Dollywood	3/31/07	12/31/07
	Pittsburgh CSC	2/1/07	7/31/07		Nuremberg	8/3/06	8/2/07		Gatineau	3/1/07	4/1/07
	Pottiers Imax 3D	2/1/07	1/31/08	<b>GC</b>	Cincinnati MC	11/17/06	8/31/07		Atlanta FMNH	1/20/07	1/19/08
	Portage GQT	2/16/07	5/3/07		Grand Canyon DCI	11/1/99	12/07		Austin	1/27/07	1/26/08
	Quebec	6/23/06	6/22/07		Hartberg	9/6/03	9/30/07		Birmingham AL	1/2/07	1/1/08
	Raleigh Exp	3/3/06	3/2/07		Penrith	7/16/05	7/21/07		Boston MOS	1/12/07	1/11/08
	Regina	12/1/06	5/31/07	<b>GF</b> <b>GP</b>	Sudbury	3/1/03	3/31/07		<b>Cedar Rapids</b>	<b>2/15/07</b>	<b>9/4/07</b>
	Saint Augustine	8/15/06	3/1/07		Al Khobar	10/23/06	4/22/07		Charleston SC	2/1/07	1/31/08
	Salt Lake City CP	3/3/06	3/2/07	<b>GreatNor</b>	Syracuse	9/6/06	3/5/07	<b>ITD</b> <b>JGWC</b> <b>JAC</b>  <b>Kilimanj</b> <b>L&amp;C</b>  <b>L5</b> <b>Lions3D</b>	Charlotte	1/15/07	1/14/08
	San Antonio 3D	1/5/07	1/4/08		Puebla	8/15/06	4/15/07		Chicago MSI	1/15/07	1/14/08
	San Antonio San	12/25/06	5/3/07		Saint Félicien	4/05	4/07		Cincinnati MC	12/22/06	12/21/07
	San Diego RHF	7/1/06	6/30/07		Albuquerque	3/25/07	10/15/07		Cleveland	1/20/07	1/19/08
	Sinsheim	5/4/06	11/3/07	<b>Greece</b>	Atlanta FMNH	8/19/06	8/18/07		Davenport	12/22/06	12/21/07
	Sydney WBS	5/25/06	5/24/07		Boston MOS	3/10/06			Dearborn	12/22/06	12/21/07
	Tallahassee	7/7/06	3/30/07		<b>Charleston SC</b>	<b>3/16/07</b>	<b>3/15/08</b>		Denver MNS	3/16/07	3/15/08
	Townsville	7/17/06	7/6/07		Chicago MSI	2/16/06	6/15/07		Des Moines	3/9/07	3/8/08
	Tulsa Cmk	8/18/06	3/2/07	<b>HappyFee</b>	Copenhagen	5/16/06	5/15/07		Detroit SC	12/22/06	12/21/07
	Vancouver Imx	3/3/06	3/2/07		Duluth	2/24/06	9/15/07		Duluth	12/22/06	12/21/07
	Victoria DCI	12/26/06	6/25/07		Hastings	3/1/07	2/28/08		Edmonton TWS	1/26/07	1/25/08
	Virginia Beach	3/3/06	9/1/07		Houston MNS	9/22/06	9/21/07		Fort Worth	2/9/07	2/8/08
	Warsaw CC	5/17/06	5/16/07		Melbourne MV	6/15/06	6/14/07		Garden City	12/22/06	12/21/07
	Winnipeg	3/3/06	3/2/07		Mexico City Per Cpl	11/10/06	7/31/07		Gatineau	3/15/07	3/14/08
	Prague CC	10/1/06	6/30/07		Mobile	1/15/07	1/15/08		Harrisburg	1/6/07	1/5/08
	Castle Rock	3/92			Montreal SC	10/6/06	3/31/07		Huntsville	3/16/07	3/15/08
	Denver MNS	1/1/07	3/15/07		Nuremberg	6/1/06	6/1/07		Hutchinson	3/16/07	3/15/08
	Des Moines	9/1/06	6/1/07		Oklahoma City	3/10/06	3/9/07		Irvine Reg	2/2/07	3/8/07
	Erie	11/20/06	7/15/07		Regina	9/10/06	9/9/07		Kansas City Zoo	3/1/07	12/1/07
	Kaparthala	5/15/06	5/14/07		Saint Louis SC	9/5/06	9/4/07		Memphis Pink	2/3/07	2/2/08
	Manila	5/19/06	5/29/07		San Jose CA	9/20/06	9/19/07		Montreal SC	3/15/07	3/14/08
	Penrith	3/15/06	3/14/07		Sudbury	9/15/06	3/15/07		New Orleans	8/29/06	8/31/07
	Portland OMSI	1/1/07	5/31/07		Sydney WBS	6/29/06	6/28/07		<b>Norwalk</b>	<b>12/22/06</b>	<b>6/15/07</b>
	Salt Lake City CP	6/15/06	12/07		<b>Vancouver TWS</b>	<b>2/16/06</b>	<b>5/31/07</b>		Oklahoma City	3/9/07	3/8/08
	San Diego RHF	9/1/06	9/30/07		<b>Victoria DCI</b>	<b>2/16/07</b>	<b>2/15/08</b>		Orlando SC	3/16/07	3/15/08
	<b>Seattle PSC 1</b>	<b>3/30/07</b>	<b>9/30/07</b>		<b>Ann Arbor NA</b>	<b>11/17/06</b>	<b>3/8/07</b>		Pensacola	12/22/06	12/21/07
	Toronto OSC	1/26/07	9/25/07		<b>Atlantic City</b>	<b>11/17/06</b>	<b>3/8/07</b>		Philadelphia	1/5/07	1/4/08
<b>ExplClub</b>	Saint Félicien	4/1/06	4/1/07		<b>Cathedral City</b>	<b>11/17/06</b>	<b>3/8/07</b>		Pittsburgh CSC	12/26/06	12/25/07
	San Antonio Aztec	4/1/06	9/1/07		<b>Cedar Rapids</b>	<b>11/17/06</b>	<b>3/8/07</b>		Portland OMSI	1/12/07	1/11/08
	<b>Sydney WBS</b>	<b>10/15/06</b>	<b>3/30/07</b>		<b>Cincinnati NA</b>	<b>11/17/06</b>	<b>3/8/07</b>		Providence Imx	1/15/07	1/14/08
	<b>Tijuana</b>	<b>10/1/06</b>	<b>3/1/07</b>		<b>Denver CC Reg</b>	<b>11/17/06</b>	<b>3/8/07</b>		Saint Augustine	1/12/07	1/11/08
<b>Extreme</b>	Branson	5/5/06	5/4/07		<b>Dublin Reg</b>	<b>11/17/06</b>	<b>3/8/07</b>		Saint Paul	12/22/06	12/21/07
	Chantilly	12/10/04	12/31/07		<b>Fort Worth</b>	<b>11/17/06</b>	<b>3/8/07</b>		San Antonio 2D	12/22/06	12/21/07
	Chicago Imx	1/26/07	5/26/07		<b>Fresno Reg</b>	<b>11/17/06</b>	<b>3/8/07</b>		San Diego RHF	2/15/07	2/14/08
	<b>Corpus Christi</b>	<b>2/3/05</b>	<b>12/31/07</b>		<b>Halifax</b>	<b>11/17/06</b>	<b>3/8/07</b>		Seattle PSC 2	12/26/06	12/25/07
<b>FightPil</b>	Dayton	12/3/04	12/3/07		<b>Hampton</b>	<b>11/17/06</b>	<b>3/8/07</b>		Shreveport	12/23/06	12/22/07
	<b>Garden City</b>	<b>12/10/04</b>	<b>12/31/07</b>		<b>Hartford NA</b>	<b>11/17/06</b>	<b>3/8/07</b>		Spartanburg SC	2/1/07	1/31/08
	Gatineau	11/10/06	3/10/07		<b>Natick JF</b>	<b>11/17/06</b>	<b>3/8/07</b>		<b>Spokane</b>	<b>3/16/07</b>	<b>3/15/08</b>
	<b>Kansas City Sci</b>	<b>8/5/06</b>	<b>6/30/07</b>		<b>Raleigh Exp</b>	<b>11/17/06</b>	<b>3/8/07</b>		Syracuse	2/3/07	5/4/08
<b>FOK</b> <b>FON</b>	Las Vegas Lux	12/10/04	6/1/07		<b>Reading JF</b>	<b>11/17/06</b>	<b>3/8/07</b>		Tampa MOSI	2/9/07	12/21/07
	McMinnville	3/15/07	3/14/08		<b>Saint Louis Weh</b>	<b>11/17/06</b>	<b>3/8/07</b>		Vancouver TWS	12/23/06	12/22/07
	Melbourne MV	2/15/07	8/15/07		<b>San Francisco AMC</b>	<b>11/17/06</b>	<b>3/8/07</b>		Sofia CC	6/1/06	5/31/07
	Singapore DC	2/15/07	8/14/07		<b>Sandy</b>	<b>11/17/06</b>	<b>3/8/07</b>		Fort Worth	9/18/06	5/30/07
	Sudbury	2/5/07	9/3/07		<b>Tampa Cha</b>	<b>11/17/06</b>	<b>3/8/07</b>		Hibbing	9/1/06	6/30/07
	Washington NASM	3/11/05	12/07	<b>HaunCast</b>	Eilat Epic	4/4/04	3/31/07		Athens Eug	10/1/06	4/1/07
	Kuwait City	4/17/00	4/07		<b>Galveston</b>	<b>3/07</b>	<b>12/07</b>		Pittsburgh Cmk	6/2/06	6/1/07
	<b>Baltimore</b>	<b>11/5/04</b>	<b>6/30/07</b>		Guayaquil	10/20/06	9/30/07		Rochester Cmk	6/2/06	6/1/07
	Boston MOS	5/28/04	6/30/07		Melbourne MV	9/13/01	12/07		Spokane	1/1/06	6/30/07
	Bradford	10/3/06	10/3/07	<b>HB</b>	Moscow	1/1/04	9/30/07		<b>Branson</b>	<b>3/9/07</b>	<b>4/19/07</b>
	Calgary TWS	3/20/05	6/30/07		<b>Nuremberg</b>	<b>5/28/03</b>	<b>12/31/07</b>		<b>Saint Louis SC</b>	<b>9/22/06</b>	<b>3/15/07</b>
	Cincinnati MC	10/2/04	6/30/07		<b>Prague CC</b>	<b>8/1/06</b>	<b>6/30/07</b>		Des Moines	9/20/06	9/20/07
	Dallas MNS	9/29/06	3/2/07		San Antonio 3D	8/15/03	3/31/07		Hutchinson	4/1/06	3/31/07
	<b>Dwingeloo</b>	<b>6/1/05</b>	<b>5/31/07</b>		Sydney WBS	9/20/01	12/07		Portland OMSI	8/16/02	6/07
	Guayaquil	3/16/07	3/1/08		Buenos Aires NA	5/12/06	5/31/07		Saint Louis Arch	5/29/04	
	Houston MNS	3/6/05	5/31/07		Chicago MSI	1/15/07	12/07		San Diego RHF	8/2/02	9/07
	Richmond SMV	9/18/04	6/30/07		Detroit SC	1/5/07	9/3/07		Sioux Falls	6/1/06	5/31/07
	San Diego RHF	5/28/04	9/30/07		Edmonton TWS	1/1/06	6/30/07		Spokane	2/10/06	12/31/07
	<b>Spokane</b>	<b>8/20/04</b>	<b>6/30/07</b>		Guatemala City Alb	7/7/06	7/1/07		Yellowstone	6/15/02	12/07
	Sudbury	2/1/06	6/30/07		Sioux Falls	6/1/06	5/31/07		Ahmedabad	9/1/06	8/31/07
	Tampa MOSI	5/27/06	5/31/07		Sudbury	5/1/04	6/30/07		Apple Valley Imx	1/19/07	6/30/07

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close	
LivingSe	Boston NEA	1/19/07	6/30/07	MysticIand	Philadelphia	3/16/07	9/29/07		Monterrey Cpl	12/22/06	3/8/07	
	London BFI	2/9/07	2/08		Providence Imx	3/23/07	9/30/07		Montreal Cpx	12/22/06	3/8/07	
	London SM	2/9/07	2/08		Saint Louis SC	3/16/07	9/30/07		Nashville Reg	12/22/06	3/8/07	
	Sydney WBS	3/1/07	3/08		Sydney WBS	3/22/07	12/31/07		Natick JF	12/22/06	3/8/07	
	Tempe Imx	1/19/07	6/30/07		Barcelona	5/1/06	4/30/07		New Rochelle Reg	12/22/06	3/8/07	
	Davenport	7/1/06	6/30/07		Durban	3/15/06	3/14/07		New York AMC	12/22/06	3/8/07	
	Hartberg	3/15/06	6/1/07		Edmonton TWS	10/1/05	6/1/07		Ontario Reg	12/22/06	3/8/07	
	Riccione	7/1/06	6/30/07		Hong Kong SM	2/1/07	7/1/07		Phoenix AMC	12/22/06	3/8/07	
	Rochester MSC	10/7/06	9/3/07		Lehi	10/8/06	4/30/07		Pittsburgh Cmk	12/22/06	3/8/07	
	LOLL	Loch Lomond	7/24/02		Madrid	2/10/07	7/10/07		Portage GQT	1/12/06	3/8/07	
LW	Hastings	12/4/06	6/3/07	NASCAR	Raleigh Exp	2/2/07	7/2/07	Quebec	12/22/06	3/8/07		
	Little Rock AEC	9/1/06	3/1/07		Tampa MOSI	8/1/06	8/1/07	Reading JF	12/22/06	3/8/07		
M3D	Dallas Cmk	1/19/07	4/6/07		Tulsa Cmk	1/19/07	4/30/07	Richmond Cpx	12/22/06	3/8/07		
M3Dcc	Karlshamn	11/1/05	10/31/07		West Nyack Imx	1/25/07	4/30/07	Rochester Cmk	12/22/06	3/8/07		
MagDes	Amneville	3/15/06	3/14/07		Durban	1/18/07	7/17/07	Saint Louis Weh	12/22/06	3/8/07		
	Duluth	11/3/06	5/30/07		Pensacola	11/17/06	3/30/07	Saint Michael Cmg	12/22/06	3/8/07		
	Garden City	9/23/05	3/22/07		Saint Paul	3/15/07	4/16/07	San Antonio 2D	12/22/06	3/8/07		
	Glasgow	3/31/06	7/1/07		Winnipeg	1/19/07	5/31/07	San Francisco AMC	12/22/06	3/8/07		
	Huntsville	11/23/05	11/22/07		NATM	Ann Arbor NA	12/22/06	3/8/07	Sandy	12/22/06	3/8/07	
	KSC 2	9/23/05	Atlantic City			12/22/06	3/8/07	Spokane	12/22/06	3/8/07		
	Kuala Lumpur Di	3/24/06	3/23/07	Batavia GQT		12/22/06	3/8/07	Taipei WVC	12/22/06	3/8/07		
	Leon Exp	12/1/06	5/31/07	Boise Reg		12/22/06	3/8/07	Tampa Cha	12/22/06	3/8/07		
	Moscow	4/12/06	4/11/07	Bradford		12/22/06	3/8/07	Toronto Cpx	12/22/06	3/8/07		
	Pittsburgh Cmk	1/12/07	3/31/07	Buffalo Reg		12/22/06	3/8/07	Tulsa Cmk	12/22/06	3/8/07		
Prague CC	1/17/07	1/16/08	Buford Reg	12/22/06		3/8/07	West Nyack Imx	12/22/06	3/8/07			
Regina	10/6/06	4/6/07	Calgary Cpx	12/22/06		3/8/07	White Plains NA	12/22/06	3/8/07			
Sydney WBS	10/20/05	Cathedral City	12/22/06	3/8/07		Woodbridge Cpx	12/22/06	3/8/07				
Townsville	7/17/06	7/16/07	Charlotte	12/22/06		3/8/07	Woodridge Cmk	12/22/06	3/8/07			
MOE	Washington NASM	9/23/05	Chicago Imx	12/22/06	3/8/07	ND	New Delhi ICC					
	Fort Worth	9/7/04	3/6/07	Cincinnati NA	12/22/06	3/8/07	Niagara	Niagara Can DCI	7/1/86			
	San Diego RHF	11/1/01	9/07	Col Springs Cmk	12/22/06	3/8/07	OnGuard	Singapore DC	2/13/99			
	Sioux Falls	6/1/06	5/31/07	Colleyville	12/22/06	3/8/07	OO	Dongguan STM	1/10/07	6/1/07		
MOF	Grand Rapids Cel	8/15/06	8/14/07	Columbus AMC	12/22/06	3/8/07		Mexicali	1/10/07	6/30/07		
	Hague	2/1/07	4/22/07	Covington OTI	12/22/06	3/8/07		Quito	11/1/06	12/31/07		
MOTM	Pensacola	11/8/96	Cuernavaca Cmx	12/22/06	3/8/07		San Diego NHM	3/31/01	12/07			
	Saint Paul	1/15/06	8/31/07	Dallas Cmk	12/22/06	3/8/07		Shenyang SC	7/1/06	4/30/07		
	Sandy	11/15/06	3/31/07	Denver CC Reg	12/22/06	3/8/07	OpenSeas	Tijuana	10/18/01	12/31/07		
	Spokane	1/1/07	6/30/07	Detroit AMC	12/22/06	3/8/07		Auckland Sky	1/11/07	3/07		
	Calgary TWS	3/1/06	5/30/07	Dublin Reg	12/22/06	3/8/07		Incheon CGV	1/4/07	3/07		
	Guatemala City Alb	1/25/07	1/25/08	Durban	12/22/06	3/8/07		Seoul CGV	1/4/07	3/07		
	MOTN	San Antonio Aztec	4/1/06	9/1/07	Edmonton Cpx	12/22/06	3/8/07	OW3D	Eilat Epic	4/4/04	6/30/07	
		Albuquerque	9/15/06	3/15/07	Evansville Sho	12/22/06	3/8/07		Galveston	5/25/06	6/30/07	
		Alexandria	6/1/06	5/31/07	Fort Worth	12/22/06	3/8/07		Kuala Lumpur Di	2/23/07	6/30/07	
		Baltimore	10/15/06	10/14/07	Fresno Reg	12/22/06	3/8/07		Kuwait City	10/23/06	12/31/07	
Baton Rouge		3/1/07	2/28/08	Glasgow	12/22/06	3/8/07	Malaga Yel	1/12/07	12/31/07			
Birmingham UK		9/15/06	9/15/07	Gloucester Cpx	12/22/06	3/8/07	Mexico City San Cpl	2/16/07	6/30/07			
Cairo EMA		7/6/06	7/5/07	Grand Rapids Cel	12/22/06	3/8/07	Moscow	10/9/04	10/30/07			
Columbus COSI		1/3/07	6/1/07	Guadalajara Cpl	12/22/06	3/8/07	Norwalk	6/16/06	4/5/07			
Detroit SC		2/1/06	9/15/07	Guatemala City Alb	12/22/06	3/8/07	Nuremberg	7/29/04	3/31/07			
Houston MNS		10/1/05	10/15/07	Halifax	12/22/06	3/8/07	San Antonio 3D	1/1/06	6/30/07			
	Kansas City Sci	1/31/06	5/30/07	Hampton	12/22/06	3/8/07		Warsaw CC	2/23/07	6/30/07		
	Karlshamn	9/15/06	8/31/07	Hartford NA	12/22/06	3/8/07	Ozarks	Branson	1/93	12/07		
	Las Palmas	12/10/06	12/9/07	Houston MNS	12/22/06	3/8/07	Pulse	Richmond SMV	1/27/07			
	Louisville SC	1/15/06	10/15/07	Houston Reg	12/22/06	3/8/07	RATW	Austin	6/2/06	3/16/07		
	Melbourne MV	9/15/06	9/14/07	Irvine Reg	12/22/06	3/8/07		Cathedral City	3/14/07	6/30/07		
	Omaha Zoo	9/1/06	4/15/07	Kansas City AMC	12/22/06	3/8/07		Oklahoma City	10/20/06	4/20/07		
	Oviedo Yel	5/27/05	King of Prussia Reg	12/22/06	3/8/07		Regina	3/1/07	9/1/07			
	Raleigh Exp	10/6/06	4/5/07	Langley Cpx	12/22/06	3/8/07		Zion	3/1/07	10/31/07		
	Reno Fleisch	1/12/07	1/11/08	Lansing Cel	12/22/06	3/8/07	Rheged	Penrith	7/1/00			
	Sacramento Imx	11/1/06	5/15/07	Las Vegas Bre	12/22/06	3/8/07	Roar	Pittsburgh CSC	6/1/06	6/30/07		
	Salt Lake City CP	1/5/07	1/4/08	Lincolnshire Reg	12/22/06	3/8/07	ROF	Sudbury	5/1/06	6/30/07		
	San Antonio 2D	3/15/06	3/1/07	Los Angeles AMC	12/22/06	3/8/07		Al Khobar	11/15/06	5/14/07		
	Seoul 63	11/15/06	8/1/07	Los Angeles NA	12/22/06	3/8/07		Sioux Falls	1/27/07	5/25/07		
	Sudbury	9/30/05	6/30/07	Louisville NA	12/22/06	3/8/07			Hutchinson	9/06	3/07	
	Mummies	Sydney WBS	9/15/06	9/14/07	Manchester UCI	12/22/06	3/8/07	RovMars	Washington NASM	1/27/06	9/07	
		Tijuana	10/21/06	10/20/07	Menlyn	12/22/06	3/8/07		Sharks3D	Apple Valley Imx	8/18/06	6/30/07
		Victoria DCI	9/21/06	9/20/07	Mexico City Per Cpl	12/22/06	3/8/07			Austin	2/24/07	12/31/07
		Austin	3/17/07	8/31/07	Mexico City San Cpl	12/22/06	3/8/07			Barakaldo Yel	6/9/06	6/30/07
		Fort Lauderdale	3/30/07	3/30/08	Mexico City Uni Cpl	12/22/06	3/8/07			Barcelona	1/17/07	12/31/07
		Hampton	3/18/07	3/15/08	Mississauga Cpx	12/22/06	3/8/07			Berlin CS	3/24/05	6/30/07



Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
	<b>Boston NEA</b>	<b>3/24/05</b>	<b>4/30/07</b>		Hutchinson	6/1/02	6/07		<b>Lehi</b>	<b>9/1/05</b>	<b>6/30/07</b>
	Bradford	2/11/06	6/30/07		Istanbul AFM	9/15/06	9/14/07		<b>London BFI</b>	<b>5/20/05</b>	<b>5/20/07</b>
	Bristol	1/28/06	6/30/07		Portage GQT	3/16/07	5/3/07		Melbourne MV	6/8/05	12/31/07
	Charleston SC	10/13/06	12/31/07		Sofia CC	2/16/07	1/31/08		Menlyn	9/20/06	9/30/07
	<b>Dallas MNS</b>	<b>3/3/07</b>	<b>12/31/07</b>		Woodridge Cmk	1/19/07	3/31/07		Moscow	9/1/05	8/31/07
	Fort Lauderdale	1/12/07	6/30/07	<b>SU</b>	Bogota Mal	11/9/06	11/9/07		<b>Nuremberg</b>	<b>6/30/05</b>	
	<b>Galveston</b>	<b>2/21/05</b>	<b>10/31/07</b>		Hong Kong Airport	3/1/07	3/1/08		<b>Prague CC</b>	<b>5/1/06</b>	<b>5/30/07</b>
	Guayaquil	2/16/07	12/31/07		Cedar Rapids	3/31/06	3/07		Quebec	11/10/06	8/9/07
	Kansas City Sci	5/1/06	3/31/07	<b>SupeSpee</b>	Cincinnati MC	11/18/06	5/6/07		Saint Augustine	3/10/06	3/31/07
	Kaohsiung	1/1/07	8/30/07	<b>T40</b>	Athens Eug	1/10/07	1/9/08		<b>San Antonio 3D</b>	<b>1/27/06</b>	<b>6/30/07</b>
	<b>Katowice CC</b>	<b>9/9/05</b>	<b>6/30/07</b>	<b>ToFly</b>	Salt Lake City CP	6/15/06	12/07		<b>Sinsheim</b>	<b>6/30/05</b>	<b>6/30/07</b>
	Kuala Lumpur Di	8/17/06	6/30/07		Warner Robins	7/92			<b>Stockholm</b>	<b>2/1/06</b>	<b>6/30/07</b>
	Lehi	3/13/06	6/30/07		Washington NASM	7/1/76			Sydney WBS	8/8/05	
	London SM	2/6/06	6/30/07	<b>Trex</b>	Kazan	1/10/07	9/14/07		Tallahassee	1/1/07	6/30/07
	Madrid	9/10/06	12/31/07		Lodz CC	5/17/06	5/16/07		Toronto OP	6/1/06	4/30/07
	Montreal SC	1/12/07	6/30/07		Sofia CC	6/1/06	5/31/07		<b>Washington NMNH</b>	<b>9/15/06</b>	<b>3/07</b>
	Moscow	4/14/05	10/30/07	<b>TRF</b>	Houston MNS	1/19/07	5/9/07		Winnipeg	7/1/06	6/30/07
	New Orleans	5/26/06	7/31/07	<b>VOTDS</b>	Chicago MSI	11/20/06	5/24/07	<b>WTW</b>	Boston MOS	12/9/05	6/30/07
	Nuremberg	3/24/05	6/30/07		Pitea	9/15/06	8/31/07		Calgary TWS	6/24/06	6/30/07
	Omaha Zoo	3/1/06	3/31/07		San Antonio Aztec	11/1/06	5/1/07		Chicago MSI	6/1/06	5/31/07
	<b>Poznan CC</b>	<b>5/19/06</b>	<b>6/30/07</b>	<b>Vulcania</b>	Vulcania	2/22/02			Columbus COSI	3/14/07	3/31/08
	<b>Prague CC</b>	<b>1/12/06</b>	<b>6/30/07</b>	<b>WATE</b>	Katoomba	6/1/97			Durban	6/1/06	5/31/07
	San Antonio 3D	10/20/06	12/31/07	<b>Whales</b>	Calgary TWS	2/1/06	6/30/07		Hague	6/1/06	6/30/07
	Tempe Imx	6/20/06	3/31/07		Dhaka	9/26/06	9/26/07		Paris Geo	6/1/06	6/30/07
	Virginia Beach	1/26/07	6/30/07		Norwalk	1/07	12/07		Philadelphia	10/6/06	10/31/07
	Washington NMNH	11/1/06	12/31/07	<b>Wolves</b>	Saint Félicien	5/31/06	5/31/07		Phoenix ASC	7/8/06	6/30/07
	West Nyack Imx	10/6/06	12/31/07	<b>WS3D</b>	Barakaldo Yel	10/22/06	10/21/07		San Diego RHF	4/7/06	9/30/07
<b>SOA</b>	Dallas AA	2/26/99			Berlin CS	6/30/05			Singapore DC	10/1/06	3/31/07
<b>SOSPI</b>	Barcelona	7/1/05	6/30/07		<b>Birmingham UK</b>	<b>7/2/05</b>	<b>12/31/07</b>		Spokane	5/26/06	4/30/07
	Madrid	7/1/05	6/30/07		<b>Bradford</b>	<b>7/29/05</b>	<b>7/8/07</b>		Stockholm	2/1/07	1/31/08
	<b>Warsaw CC</b>	<b>9/1/06</b>	<b>6/30/07</b>		Calgary TWS	12/26/06	12/25/07		Tampa MOSI	5/27/06	5/30/07
<b>SpaceSta</b>	Batavia GQT	2/9/07	3/15/07		Grand Rapids Cel	11/1/06	6/30/07		Toronto OSC	10/1/06	9/30/07
	Bradford	10/3/06	10/2/07		Hague	12/28/06	6/17/07	<b>ZionCany</b>	Zion	5/24/94	
	Cairo MEC	3/31/06	3/31/07		<b>Houston MNS</b>	<b>3/9/07</b>	<b>8/31/07</b>				

## March 2007 by Theater

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
<b>Ahmedabad</b>	L5	9/1/06	8/31/07		DS3D	5/26/06	6/30/07		WTW	12/9/05	6/30/07
<b>Al Khobar</b>	GP	10/23/06	4/22/07		<b>FON</b>	<b>11/5/04</b>	<b>6/30/07</b>	<b>Boston NEA</b>	DS3D	3/3/06	3/2/07
	ROF	11/15/06	5/14/07		MOTN	10/15/06	10/14/07		Lions3D	1/19/07	6/30/07
<b>Alamogordo</b>	DS3D	7/1/06	6/30/07	<b>Barakaldo Yel</b>	<b>300</b>	<b>3/07</b>	<b>5/07</b>		<b>Sharks3D</b>	<b>3/24/05</b>	<b>4/30/07</b>
<b>Albuquerque</b>	CRA	3/25/06	3/31/07		Sharks3D	6/9/06	6/30/07	<b>Bradford</b>	DS3D	2/10/07	4/9/08
	Greece	3/25/07	10/15/07		WS3D	10/22/06	10/21/07		FON	10/3/06	10/3/07
	MOTN	9/15/06	3/15/07	<b>Barcelona</b>	MysticInd	5/1/06	4/30/07		<b>NATM</b>	<b>12/22/06</b>	<b>3/8/07</b>
<b>Alexandria</b>	MOTN	6/1/06	5/31/07		Sharks3D	1/17/07	12/31/07		Sharks3D	2/11/06	6/30/07
<b>Amneville</b>	MagDes	3/15/06	3/14/07		SOSPI	7/1/05	6/30/07		SpaceSta	10/3/06	10/2/07
<b>Amsterdam PN</b>	<b>300</b>	<b>3/07</b>	<b>5/07</b>	<b>Batavia GQT</b>	<b>300</b>	<b>3/9/07</b>	<b>5/4/07</b>		<b>WS3D</b>	<b>7/29/05</b>	<b>7/8/07</b>
<b>Ankara AFM</b>	Cyberwor	9/15/06	9/15/07		<b>NATM</b>	<b>12/22/06</b>	<b>3/8/07</b>	<b>Branson</b>	FightPil	5/5/06	5/4/07
<b>Ann Arbor NA</b>	<b>HappyFee</b>	<b>11/17/06</b>	<b>3/8/07</b>		SpaceSta	2/9/07	3/15/07		<b>Kilimanj</b>	<b>3/9/07</b>	<b>4/19/07</b>
	<b>NATM</b>	<b>12/22/06</b>	<b>3/8/07</b>	<b>Baton Rouge</b>	MOTN	3/1/07	2/28/08		Ozarks	1/93	12/07
<b>Apple Valley Imx</b>	Lions3D	1/19/07	6/30/07	<b>Berlin CS</b>	AlienAdv	3/1/00		<b>Bristol</b>	DS3D	1/27/07	4/1/07
	Sharks3D	8/18/06	6/30/07		DS3D	4/6/06	10/5/07		Sharks3D	1/28/06	6/30/07
<b>Athens Eug</b>	JIAC	10/1/06	4/1/07		Galapago	8/11/06	8/10/07	<b>Buenos Aires NA</b>	<b>300</b>	<b>3/07</b>	<b>5/07</b>
	ToFly	1/10/07	1/9/08		Sharks3D	3/24/05	6/30/07		DS3D	5/12/06	4/30/07
<b>Atlanta FMNH</b>	DS3D	10/21/06	3/30/07		WS3D	6/30/05			HB	5/12/06	5/31/07
	Greece	8/19/06	8/18/07	<b>Birmingham AL</b>	HOTB	1/2/07	1/1/08	<b>Buffalo Reg</b>	<b>300</b>	<b>3/9/07</b>	<b>5/4/07</b>
	HOTB	1/20/07	1/19/08	<b>Birmingham UK</b>	DS3D	2/9/07	9/1/07		<b>NATM</b>	<b>12/22/06</b>	<b>3/8/07</b>
<b>Atlantic City</b>	DS3D	3/3/06	5/3/07		MOTN	9/15/06	9/15/07	<b>Buford Reg</b>	<b>300</b>	<b>3/9/07</b>	<b>5/4/07</b>
	<b>HappyFee</b>	<b>11/17/06</b>	<b>3/8/07</b>		<b>WS3D</b>	<b>7/2/05</b>	<b>12/31/07</b>		<b>NATM</b>	<b>12/22/06</b>	<b>3/8/07</b>
	<b>NATM</b>	<b>12/22/06</b>	<b>3/8/07</b>	<b>Bogota Mal</b>	AJ	4/1/06	4/30/07	<b>Busan CGV</b>	<b>300</b>	<b>3/07</b>	<b>5/07</b>
<b>Auckland Sky</b>	<b>300</b>	<b>3/07</b>	<b>5/07</b>		<b>CRA</b>	<b>3/16/07</b>	<b>6/15/08</b>	<b>Cairo EMA</b>	MOTN	7/6/06	7/5/07
	OpenSeas	1/11/07	3/07		SU	11/9/06	11/9/07	<b>Cairo MEC</b>	SpaceSta	3/31/06	3/31/07
<b>Austin</b>	DS3D	3/3/06	3/2/07	<b>Boise Reg</b>	<b>300</b>	<b>3/9/07</b>	<b>5/4/07</b>	<b>Calgary Cpx</b>	<b>300</b>	<b>3/9/07</b>	<b>5/4/07</b>
	HOTB	1/27/07	1/26/08		<b>NATM</b>	<b>12/22/06</b>	<b>3/8/07</b>		<b>NATM</b>	<b>12/22/06</b>	<b>3/8/07</b>
	<b>Mummies</b>	<b>3/17/07</b>	<b>8/31/07</b>	<b>Boston MOS</b>	Alaska	11/3/06	4/22/07		FON	3/20/05	6/30/07
	RATW	6/2/06	3/16/07		FON	5/28/04	6/30/07		MOTM	3/1/06	5/30/07
	Sharks3D	2/24/07	12/31/07		Greece	3/10/06			Whales	2/1/06	6/30/07
<b>Baltimore</b>	<b>DinoAliv</b>	<b>3/30/07</b>	<b>9/30/07</b>		HOTB	1/12/07	1/11/08		WS3D	12/26/06	12/25/07

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Castle Rock Cathedral City	WTW	6/24/06	6/30/07	Des Moines	HOTB	3/16/07	3/15/08	Grand Canyon DCI Grand Rapids Cel	NATM	12/22/06	3/8/07
	EMSH	3/92			DS3D	1/19/07	6/30/07		GC	1/11/99	12/07
	HappyFee	11/17/06	3/8/07		Everest	9/1/06	6/1/07		300	3/9/07	5/4/07
	NATM	12/22/06	3/8/07	Detroit AMC Detroit SC	HOTB	3/9/07	3/8/08	Guadalajara Cpl	MOF	8/15/06	8/14/07
Cedar Rapids	RATW	3/14/07	6/30/07		L&C	9/20/06	9/20/07		NATM	12/22/06	3/8/07
	HappyFee	11/17/06	3/8/07		NATM	12/22/06	3/8/07		WS3D	1/11/06	6/30/07
	HOTB	2/15/07	9/4/07	Dhaka	Dolphins	1/5/07	6/1/07	Guatemala City Alb	300	3/07	5/07
Chantilly Charleston SC	Supespee	3/31/06	3/07		HB	1/5/07	9/3/07		NATM	12/22/06	3/8/07
	FightPil	12/10/04	12/31/07		HOTB	12/22/06	12/21/07		300	3/07	5/07
	Alps	3/30/07	3/29/08	Dollywood	MOTN	2/1/06	9/15/07	Guayaquil	HB	7/7/06	7/1/07
Charleston WV Charlotte	DS3D	3/3/06	3/2/07		Whales	9/26/06	9/26/07		MOTM	1/25/07	1/25/08
	Greece	3/16/07	3/15/08		HeartSon	3/31/07	12/31/07		NATM	12/22/06	3/8/07
	HOTB	2/1/07	1/31/08	Dongguan STM Dubai	OO	1/10/07	6/1/07	Hague	300	3/07	5/07
Chattanooga	Sharks3D	10/13/06	12/31/07		DS3D	10/23/06	12/22/07		CV	3/1/07	2/29/08
	Africa	1/27/07	7/27/07		300	3/9/07	5/4/07		FON	3/16/07	3/1/08
	DS3D	6/16/06	5/31/07	Duluth	HappyFee	11/17/06	3/8/07	Halifax	Galapago	11/16/06	11/15/07
Chicago Imx	HOTB	1/15/07	1/14/08		NATM	12/22/06	3/8/07		HaunCast	10/20/06	9/30/07
	NATM	12/22/06	3/8/07		Greece	2/24/06	9/15/07		Sharks3D	2/16/07	12/31/07
	DinoAliv	3/30/07	9/30/07	Durban	HOTB	12/22/06	12/21/07	Hampton	Dolphins	2/1/07	6/24/07
Chicago MSI	DS3D	3/3/06	3/2/07		MagDes	11/3/06	5/30/07		DS3D	7/1/06	6/30/07
	300	3/9/07	5/4/07		Alps	3/16/07	9/16/07		MOF	2/1/07	4/22/07
	FightPil	1/26/07	5/26/07	Dwingeloo Edmonton Cpx	DS3D	11/24/06	6/23/07		WS3D	12/28/06	6/17/07
Cincinnati MC	NATM	12/22/06	3/8/07		MysticInd	3/15/06	3/14/07	Harrisburg Hartberg	WTW	6/1/06	6/30/07
	Greece	2/16/06	6/15/07		NASCAR	1/18/07	7/17/07		300	3/9/07	5/4/07
	HB	1/15/07	12/07		NATM	12/22/06	3/8/07		HappyFee	11/17/06	3/8/07
	HOTB	1/15/07	1/14/08	Edmonton TWS	WTW	6/1/06	5/31/07	Hartford NA	NATM	12/22/06	3/8/07
Cincinnati NA	VOTDS	11/20/06	5/24/07		FON	6/1/05	5/31/07		HappyFee	11/17/06	3/8/07
	WTW	6/1/06	5/31/07		300	3/9/07	5/4/07		Mummies	3/18/07	3/15/08
	FON	10/2/04	6/30/07		NATM	12/22/06	3/8/07	Hastings	NATM	12/22/06	3/8/07
Cleveland Col Springs Cmk	GC	11/17/06	8/31/07	Eilat Epic	HB	1/1/06	6/30/07		HOTB	1/6/07	1/5/08
	HOTB	12/22/06	12/21/07		HOTB	1/26/07	1/25/08		GC	9/6/03	9/30/07
	T40	11/18/06	5/6/07		MysticInd	10/1/05	6/1/07		LivingSe	3/15/06	6/1/07
	HappyFee	11/17/06	3/8/07	Erie Evansville Sho	AlA3D	1/1/07	12/31/07	Hibbing	HappyFee	11/17/06	3/8/07
Colleyville	NATM	12/22/06	3/8/07		AlienAdv	4/4/04	3/30/07		NATM	12/22/06	3/8/07
	HOTB	1/20/07	1/19/08		HaunCast	4/4/04	3/31/07	Hong Kong Airport Hong Kong SM Houston MNS	Bears	9/11/06	3/11/07
	300	3/9/07	5/4/07	Fort Lauderdale	OW3D	4/4/04	6/30/07		Greece	3/1/07	2/28/08
Columbus AMC Columbus COSI	DS3D	1/19/07	3/31/07		Everest	11/20/06	7/15/07		LW	12/4/06	6/3/07
	NATM	12/22/06	3/8/07		300	3/9/07	5/4/07		JGWC	9/1/06	6/30/07
	NATM	12/22/06	3/8/07	Fort Worth	NATM	12/22/06	3/8/07	Houston Reg	SU	3/1/07	3/1/08
	MOTN	1/3/07	6/1/07		AlienAdv	5/1/06	4/30/07		MysticInd	2/1/07	7/1/07
Coomera Copenhagen	WTW	3/14/07	3/31/08		CRA	1/1/07	3/15/07		ALBT	1/12/07	3/8/07
	ALBT	11/1/05	10/31/07	Galveston	Mummies	3/30/07	3/30/08	Huntsville	DS3D	3/9/07	3/8/08
	DS3D	11/24/06	11/23/07		Sharks3D	1/12/07	6/30/07		FON	3/6/05	5/31/07
	Greece	5/16/06	5/15/07		Dolphins	9/1/06	5/15/07		Greece	9/22/06	9/21/07
Corpus Christi Covington OTI Cuernavaca Cmx	HappyFee	11/17/06	3/8/07		HappyFee	11/17/06	3/8/07	Incheon CGV	MOTN	10/1/05	10/15/07
	NATM	12/22/06	3/8/07	Garden City	HOTB	2/9/07	2/8/08		NATM	12/22/06	3/8/07
	FightPil	2/3/05	12/31/07		JGWC	9/18/06	5/30/07		TRF	1/19/07	5/9/07
	NATM	12/22/06	3/8/07	Garza Garcia	MOE	9/7/04	3/6/07	Irvine Reg	WS3D	3/9/07	8/31/07
Dallas AA Dallas Cmk	300	3/07	5/07		NATM	12/22/06	3/8/07		300	3/9/07	5/4/07
	NATM	12/22/06	3/8/07		300	3/9/07	5/4/07		NATM	12/22/06	3/8/07
	SOA	2/26/99		Gatineau	HappyFee	11/17/06	3/8/07	Jackson MS Kansas City AMC Kansas City Sci	HOTB	3/16/07	3/15/08
Dallas MNS	300	3/9/07	5/4/07		NATM	12/22/06	3/8/07		MagDes	11/23/05	11/22/07
	M3D	1/19/07	4/6/07		DS3D	9/22/06	9/21/07		HOTB	3/16/07	3/15/08
	NATM	12/22/06	3/8/07	Glasgow	HaunCast	3/07	12/07		L&C	4/1/06	3/31/07
Davenport	FON	9/29/06	3/2/07		OW3D	5/25/06	6/30/07	Istanbul AFM	RovMars	9/06	3/07
	Sharks3D	3/3/07	12/31/07		Sharks3D	2/21/05	10/31/07		SpaceSta	6/1/02	6/07
	DS3D	3/16/07	9/15/07	Gloucester Cpx	CRA	6/1/06	4/1/07		300	3/07	5/07
	HOTB	12/22/06	12/21/07		FightPil	12/10/04	12/31/07	Kansas City Zoo	OpenSeas	1/4/07	3/07
Dayton Dearborn	LivingSe	7/1/06	6/30/07		HOTB	12/22/06	12/21/07		300	3/9/07	5/4/07
	FightPil	12/3/04	12/3/07	Hutchinson	MagDes	9/23/05	3/22/07		HOTB	2/2/07	3/8/07
	DinoAliv	3/30/07	9/30/07		Alaska	10/5/06	4/5/07	Irvine Reg	NATM	12/22/06	3/8/07
	DS3D	3/3/06	3/29/07	Irvine Reg	Bugs	3/8/07	8/8/07		300	3/9/07	5/4/07
Denver CC Reg	HOTB	12/22/06	12/21/07		AEK	3/1/07	4/1/07		NATM	12/22/06	3/8/07
	HappyFee	11/17/06	3/8/07	Irvine Reg	FightPil	11/10/06	3/10/07		SpaceSta	9/15/06	9/14/07
	NATM	12/22/06	3/8/07	Irvine Reg	Horses	3/1/07	4/1/07	Irvine Reg	ALBT	10/22/06	10/31/07
	300	3/9/07	5/4/07	Irvine Reg	HOTB	3/15/07	3/14/08		NATM	12/22/06	3/8/07
Denver CM Reg Denver MNS	Africa	1/1/07	3/15/07		MagDes	3/31/06	7/1/07		DinoAliv	3/31/07	1/31/08
	Dolphins	1/1/07	3/15/07	Irvine Reg	NATM	12/22/06	3/8/07		FightPil	8/5/06	6/30/07
	Everest	1/1/07	3/15/07		300	3/9/07	5/4/07		MOTN	1/31/06	5/30/07
									Sharks3D	5/1/06	3/31/07
									AEK	2/17/06	12/7/07

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
	HOTB	3/1/07	12/1/07	Manchester UCI	300	3/07	5/07	Oklahoma City	Greece	3/10/06	3/9/07
Kaohsiung	Sharks3D	1/1/07	8/30/07		NATM	12/22/06	3/8/07		HOTB	3/9/07	3/8/08
Kapurthala	Everest	5/15/06	5/14/07	Manila	Everest	5/19/06	5/29/07		RATW	10/20/06	4/20/07
Karlshamn	CRA	1/15/06	8/31/07	McMinnville	FightPil	3/15/07	3/14/08	Omaha Zoo	DS3D	6/1/06	3/1/07
	M3Dcc	11/1/05	10/31/07	Melbourne MV	300	3/07	5/07		MOTN	9/1/06	4/15/07
	MOTN	9/15/06	8/31/07		DS3D	4/13/06	4/12/07		Sharks3D	3/1/06	3/31/07
Katoomba	WATE	6/1/97			FightPil	2/15/07	8/15/07	Ontario Reg	300	3/9/07	5/4/07
Katowice CC	DS3D	5/17/06	5/16/07		Greece	6/15/06	6/14/07		NATM	12/22/06	3/8/07
	Sharks3D	9/9/05	6/30/07		HaunCast	9/13/01	12/07	Orlando SC	HOTB	3/16/07	3/15/08
Kazan	Trex	1/10/07	9/14/07		MOTN	9/15/06	9/14/07	Osaka Sun	DS3D	9/1/06	8/31/07
Kenner	Beavers	9/15/06	9/14/07		WS3D	6/8/05	12/31/07	Oviedo Yel	300	3/07	5/07
Killeen	Africa	2/2/07	8/2/07	Memphis Pink	HOTB	2/3/07	2/2/08		MOTN	5/27/05	
	CRA	11/3/06	5/2/07	Menlyn	NATM	12/22/06	3/8/07	Paris Geo	WTW	6/1/06	6/30/07
King of Prussia Reg		300	3/9/07		WS3D	9/20/06	9/30/07	Parker	Beavers	11/1/06	12/31/07
	5/4/07			Mexicali	OO	1/10/07	6/30/07		Dolphins	3/4/06	3/2/07
	NATM	12/22/06	3/8/07	Mexico City Per Cpl	300	3/07	5/07	Penrith	Africa	7/31/06	7/31/07
Krakow CC	DS3D	5/17/06	5/16/07		AIWC	11/9/06	5/8/07		Everest	3/15/06	3/14/07
KSC 2	MagDes	9/23/05			Greece	11/10/06	7/31/07		GC	7/16/05	7/21/07
Kuala Lumpur Di	Cyberwor	10/27/05	10/26/07		NATM	12/22/06	3/8/07		Rheged	7/1/00	
	MagDes	3/24/06	3/23/07	Mexico City San Cpl		300	3/07	Pensacola	HOTB	12/22/06	12/21/07
	OW3D	2/23/07	6/30/07		5/07				MOF	11/8/96	
	Sharks3D	8/17/06	6/30/07		NATM	12/22/06	3/8/07		NASCAR	11/17/06	3/30/07
Kuwait City	AlienAdv	12/31/06	6/30/07		OW3D	2/16/07	6/30/07	Philadelphia	DS3D	4/24/06	4/23/07
	FOK	4/17/00	4/07	Mexico City Uni Cpl	300	3/07	5/07		HOTB	1/5/07	1/4/08
	OW3D	10/23/06	12/31/07		NATM	12/22/06	3/8/07		Mummies	3/16/07	9/29/07
Laie	CRA	1/26/05	12/07	Milwaukee	DS3D	3/1/07	9/6/07		WTW	10/6/06	10/31/07
Langley Cpx	300	3/9/07	5/4/07	Mississauga Cpx	300	3/9/07	5/4/07	Phoenix AMC	300	3/9/07	5/4/07
	NATM	12/22/06	3/8/07		NATM	12/22/06	3/8/07		NATM	12/22/06	3/8/07
Lansing Cel	NATM	12/22/06	3/8/07	Mobile	Greece	1/15/07	1/15/08	Phoenix ASC	WTW	7/8/06	6/30/07
Las Palmas	MOTN	12/10/06	12/9/07	Monterrey Cpl	300	3/07	5/07	Pitea	VOTDS	9/15/06	8/31/07
Las Vegas Bre	300	3/9/07	5/4/07		NATM	12/22/06	3/8/07	Pittsburgh Cmk	300	3/9/07	5/4/07
	NATM	12/22/06	3/8/07	Montreal Cpx	300	3/9/07	5/4/07		JIAC	6/2/06	6/1/07
	DS3D	3/3/06	3/2/07		NATM	12/22/06	3/8/07		MagDes	1/12/07	3/31/07
	FightPil	12/10/04	6/1/07	Montreal SC	Greece	10/6/06	3/31/07		NATM	12/22/06	3/8/07
Lehi	MysticInd	10/8/06	4/30/07		HOTB	3/15/07	3/14/08	Pittsburgh CSC	AR	9/15/06	6/07
	Sharks3D	3/13/06	6/30/07	Moscow	Sharks3D	1/12/07	6/30/07		Bugs	9/1/06	5/1/07
	WS3D	9/1/05	6/30/07		DS3D	5/31/06	5/30/07		DS3D	2/1/07	7/31/07
Leon Exp	MagDes	12/1/06	5/31/07		HaunCast	1/1/04	9/30/07		HOTB	12/26/06	12/25/07
Lincolnshire Reg	300	3/9/07	5/4/07		MagDes	4/12/06	4/11/07		Roar	6/1/06	6/30/07
	NATM	12/22/06	3/8/07		OW3D	10/9/04	10/30/07	Poitiers Imax 3D	DS3D	2/1/07	1/31/08
Little Rock AEC	LW	9/1/06	3/1/07		Sharks3D	4/14/05	10/30/07	Portage GQT	DS3D	2/16/07	5/3/07
Loch Lomond	LOLL	7/24/02			WS3D	9/1/05	8/31/07		NATM	1/12/06	3/8/07
Lodz CC	Trex	5/17/06	5/16/07	Nanchang	Antarc	9/11/06	3/10/07		SpaceSta	3/16/07	5/3/07
London BFI	300	3/07	5/07	Nashville Reg	300	3/9/07	5/4/07	Portland OMSI	Alps	3/9/07	3/8/08
	DS3D	9/3/06	12/31/07		NATM	12/22/06	3/8/07		Everest	1/1/07	5/31/07
	Lions3D	2/9/07	2/08	Natick JF	300	3/9/07	5/4/07		HOTB	1/12/07	1/11/08
	WS3D	5/20/05	5/20/07		HappyFee	11/17/06	3/8/07		L&C	8/16/02	6/07
London SM	DS3D	3/3/06	3/2/08		NATM	12/22/06	3/8/07	Poznan CC	Sharks3D	5/19/06	6/30/07
	Lions3D	2/9/07	2/08	New Delhi ICC	ND			Prague CC	E3D	10/1/06	6/30/07
	Sharks3D	2/6/06	6/30/07	New Orleans	CRA	3/1/07	5/26/07		HaunCast	8/1/06	6/30/07
Los Angeles AMC	300	3/9/07	5/4/07		HOTB	8/29/06	8/31/07		MagDes	1/17/07	1/16/08
	NATM	12/22/06	3/8/07		Sharks3D	5/26/06	7/31/07		Sharks3D	1/12/06	6/30/07
Los Angeles CSC	DinoAliv	3/30/07	3/30/08	New Rochelle Reg	300	3/9/07	5/4/07		WS3D	5/1/06	5/30/07
	DIS	1/2/07	3/25/07		NATM	12/22/06	3/8/07	Providence Imx	HOTB	1/15/07	1/14/08
Los Angeles NA	300	3/9/07	5/4/07	New York AMC	300	3/9/07	5/4/07		Mummies	3/23/07	9/30/07
	NATM	12/22/06	3/8/07		NATM	12/22/06	3/8/07	Puebla	GreatNor	8/15/06	4/15/07
Louisville NA	NATM	12/22/06	3/8/07	New York AMNH	Beavers	4/15/05		Quebec	Bugs	3/2/07	3/2/08
Louisville SC	CRA	1/13/07	5/25/07	Niagara Can DCI	Niagara	7/1/86			DS3D	6/23/06	6/22/07
	MOTN	1/15/06	10/15/07	Norwalk	HOTB	12/22/06	6/15/07		NATM	12/22/06	3/8/07
Lubbock	Alps	3/15/07	3/16/08		OW3D	6/16/06	4/5/07		WS3D	11/10/06	8/9/07
Lucerne	Bears	12/1/06	6/1/07		Whales	1/07	12/07	Quito	OO	11/1/06	12/31/07
Madison Star	Bugs	10/13/06	4/13/07	Nuremberg	ALBT	12/21/06	12/31/07		DS3D	3/3/06	3/2/07
	DS3D	3/3/06	3/2/07		AlienAdv	8/15/06	8/15/07	Raleigh Exp	HappyFee	11/17/06	3/8/07
	CRA	5/1/06	5/31/07		Galapago	8/3/06	8/2/07		MOTN	10/6/06	4/5/07
	MysticInd	2/10/07	7/10/07		Greece	6/1/06	6/1/07		MysticInd	2/2/07	7/2/07
	Sharks3D	9/10/06	12/31/07		HaunCast	5/28/03	12/31/07	Reading JF	300	3/9/07	5/4/07
	SOSPI	7/1/05	6/30/07		OW3D	7/29/04	3/3/07		HappyFee	11/17/06	3/8/07
Malaga Yel	300	3/07	5/07		Sharks3D	3/24/05	6/30/07		NATM	12/22/06	3/8/07
	OW3D	1/12/07	12/31/07		WS3D	6/30/05		Regina	DS3D	12/1/06	5/31/07

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
	Greece	9/10/06	9/9/07	San Francisco AMC 300		3/9/07	5/4/07	Tampa MOSI	FON	5/27/06	5/31/07
	MagDes	10/6/06	4/6/07		HappyFee	11/17/06	3/8/07		HOTB	2/9/07	12/21/07
	RATW	3/1/07	9/1/07		NATM	12/22/06	3/8/07		MysticInd	8/1/06	8/1/07
Reno Fleisch	MOTN	1/12/07	1/11/08	San Jose CA	Greece	9/20/06	9/19/07		WTW	5/27/06	5/30/07
Riccione	BP	6/1/06	5/31/07	San Simeon DCI	HCBTD	8/17/96		Tempe Imx	Alps	3/23/07	8/22/08
	LivingSe	7/1/06	6/30/07	Sandy	HappyFee	11/17/06	3/8/07		Lions3D	1/19/07	6/30/07
Richmond Cpx	300	3/9/07	5/4/07		MOF	11/15/06	3/31/07		Sharks3D	6/20/06	3/31/07
	NATM	12/22/06	3/8/07		NATM	12/22/06	3/8/07	Tijuana	Extreme	10/1/06	3/1/07
Richmond SMV	CRA	2/2/07	7/12/07	Seattle PSC 1	Everest	3/30/07	9/30/07		MOTN	10/21/06	10/20/07
	DinoAliv	3/31/07	9/30/07	Seattle PSC 2	Alps	3/30/07	3/29/08		OO	10/18/01	12/31/07
	FON	9/18/04	6/30/07		HOTB	12/26/06	12/25/07	Toronto Cpx	300	3/9/07	5/4/07
	Pulse	1/27/07		Seoul 63	MOTN	11/15/06	8/1/07		NATM	12/22/06	3/8/07
Roanoke	Alaska	11/22/06	5/31/07	Seoul CGV	300	3/07	5/07	Toronto OP	WS3D	6/1/06	4/30/07
Rochester Cmk	300	3/9/07	5/4/07		Cyberwor	3/3/06	3/2/08	Toronto OSC	Everest	1/26/07	9/25/07
	JIAC	6/2/06	6/1/07		OpenSeas	1/4/07	3/07		WTW	10/1/06	9/30/07
	NATM	12/22/06	3/8/07	Shenyang SC	OO	7/1/06	4/30/07	Townsville	DS3D	7/17/06	7/6/07
Rochester MSC	AJ	4/1/06	3/31/07	Shijiazhuang	Antarc	3/11/07	9/10/07		MagDes	7/17/06	7/16/07
	LivingSe	10/7/06	9/3/07	Shreveport	HOTB	12/23/06	12/22/07	Tulsa Cmk	300	3/9/07	5/4/07
Sacramento Imx	300	3/9/07	5/4/07	Singapore DC	FightPil	2/15/07	8/14/07		DS3D	8/18/06	3/2/07
	AIWC	11/1/06	6/1/07		OnGuard	2/13/99			MysticInd	1/19/07	4/30/07
	MOTN	11/1/06	5/15/07		WTW	10/1/06	3/31/07	Valencia SPN	NATM	12/22/06	3/8/07
Saint Augustine	DS3D	8/15/06	3/1/07	Singapore SC	Africa	3/10/07	5/11/07		CRA	9/15/06	9/14/07
	HOTB	1/12/07	1/11/08		HOTB	2/1/07	1/31/08	Vancouver Imx	DS3D	3/3/06	3/2/07
	WS3D	3/10/06	3/31/07	Sinsheim	DS3D	5/4/06	11/3/07	Vancouver TWS	Greece	2/16/06	5/31/07
Saint Félicien	Bears	5/31/06	5/31/07		WS3D	6/30/05	6/30/07		HB	10/22/04	6/30/07
	ExplClub	4/1/06	4/1/07	Sioux Falls	HB	6/1/06	5/31/07		HOTB	12/23/06	12/22/07
	GreatNor	4/05	4/07		L&C	6/1/06	5/31/07	Vantaa	Bugs	9/1/06	9/1/07
	Wolves	5/31/06	5/31/07		MOE	6/1/06	5/31/07	Victoria DCI	DS3D	12/26/06	6/25/07
Saint Louis Arch	Alaska	1/13/07	1/2/08		ROF	1/27/07	5/25/07		Greece	2/16/07	2/15/08
	L&C	5/29/04		Sofia CC	Cyberwor	10/13/06	10/12/07		MOTN	9/21/06	9/20/07
Saint Louis SC	Greece	9/5/06	9/4/07		ITD	6/1/06	5/31/07	Virginia Beach	DS3D	3/3/06	9/1/07
	Kilimanj	9/22/06	3/15/07		SpaceSta	2/16/07	1/31/08		Sharks3D	1/26/07	6/30/07
	Mummies	3/16/07	9/30/07		Trex	6/1/06	5/31/07	Vulcania	FON	1/1/06	12/31/07
Saint Louis Weh	HappyFee	11/17/06	3/8/07	Spokane	Bugs	9/21/06	6/30/07		Vulcania	2/22/02	
	NATM	12/22/06	3/8/07		FON	8/20/04	6/30/07	Warner Robins	ToFly	7/92	
Saint Michael Cmg	300	3/9/07	5/4/07		HOTB	3/16/07	3/15/08	Warsaw CC	DS3D	5/17/06	5/16/07
	NATM	12/22/06	3/8/07		JIAC	1/1/06	6/30/07		OW3D	2/23/07	6/30/07
Saint Paul	ALBT	3/9/07	6/30/08		L&C	2/10/06	12/31/07		SOSPI	9/1/06	6/30/07
	HOTB	12/22/06	12/21/07		MOF	1/1/07	6/30/07	Washington NASM	FightPil	3/11/05	12/07
	MOF	1/15/06	8/31/07		NATM	12/22/06	3/8/07		MagDes	9/23/05	
	NASCAR	3/15/07	4/16/07		WTW	5/26/06	4/30/07		RovMars	1/27/06	9/07
Salt Lake City CP	DS3D	3/3/06	3/2/07	Stockholm	WS3D	2/1/06	6/30/07		ToFly	7/1/76	
	Everest	6/15/06	12/07		WTW	2/1/07	1/31/08	Washington NMNH	Sharks3D	11/1/06	12/31/07
	MOTN	1/5/07	1/4/08	Sudbury	FightPil	2/5/07	9/3/07		WS3D	9/15/06	3/07
	ToFly	6/15/06	12/07		FON	2/1/06	6/30/07	West Nyack Imx	MysticInd	1/25/07	4/30/07
San Antonio 2D	Alamo				GF	3/1/03	3/31/07		NATM	12/22/06	3/8/07
	HOTB	12/22/06	12/21/07		Greece	9/15/06	3/15/07		Sharks3D	10/6/06	12/31/07
	MOTN	3/15/06	3/1/07		HB	5/1/04	6/30/07	White Plains NA	NATM	12/22/06	3/8/07
	NATM	12/22/06	3/8/07		MOTN	9/30/05	6/30/07	Winnipeg	DS3D	3/3/06	3/2/07
San Antonio 3D	DS3D	1/5/07	1/4/08		Roar	5/1/06	6/30/07		NASCAR	1/19/07	5/31/07
	HaunCast	8/15/03	3/31/07	Sydney WBS	300	3/07	5/07		WS3D	7/1/06	6/30/07
	OW3D	1/1/06	6/30/07		DS3D	5/25/06	5/24/07	Woodbridge Cpx	300	3/9/07	5/4/07
	Sharks3D	10/20/06	12/31/07		Extreme	10/15/06	3/30/07		NATM	12/22/06	3/8/07
	WS3D	1/27/06	6/30/07		Greece	6/29/06	6/28/07	Woodridge Cmk	300	3/9/07	5/4/07
San Antonio Aztec	ExplClub	4/1/06	9/1/07		HaunCast	9/20/01	12/07		NATM	12/22/06	3/8/07
	MOTM	4/1/06	9/1/07		Lions3D	3/1/07	3/08		SpaceSta	1/19/07	3/31/07
	VOTDS	11/1/06	5/1/07		MagDes	10/20/05		Yellowstone	L&C	6/15/02	12/07
San Antonio San	300	3/9/07	5/4/07		MOTN	9/15/06	9/14/07	Zion	RATW	3/1/07	10/31/07
	DS3D	12/25/06	5/3/07		Mummies	3/22/07	12/31/07		ZionCany	5/24/94	
San Diego NHM	OO	3/31/01	12/07		WS3D	8/8/05					
San Diego RHF	Alps	3/30/07	3/30/08	Syracuse	CRA	2/18/06	3/15/07				
	CRA	10/1/06	4/30/07		GP	9/6/06	3/5/07				
	CV	10/1/06	9/30/07		HOTB	2/3/07	5/4/08				
	DS3D	7/1/06	6/30/07	Taipei WVC	300	3/9/07	5/4/07				
	Everest	9/1/06	9/30/07		NATM	12/22/06	3/8/07				
	FON	5/28/04	9/30/07	Tallahassee	DS3D	7/7/06	3/30/07				
	HOTB	2/15/07	2/14/08		WS3D	1/1/07	6/30/07				
	L&C	8/2/02	9/07	Tampa Cha	300	3/9/07	5/4/07				
	MOE	11/1/01	9/07		HappyFee	11/17/06	3/8/07				
	WTW	4/7/06	9/30/07		NATM	12/22/06	3/8/07				



## Key to Film Abbreviations

Film	Title	Year	Dist	Film	Title	Year	Dist
300	300: The IMAX Experience	2007	WB	NASCAR	NASCAR 3D: The IMAX Experience	2004	3D IMAX
AEK	Africa's Elephant Kingdom	1998	IMAX	NATM	Night at the Museum: The IMAX Experience	2006	
Africa	Africa: the Serengeti	1994	HMNS	FOX			
AIA3D	Adventures in Animation 3D	2004	3D NGD	ND	Neelkanth Darshan	2005	unk
AIWC	Adventures in Wild California	2000	MFF	Niagara	Niagara: Miracles, Myths, and Magic	1987	NGD
AJ	Amazing Journeys	1999	HMNS	OnGuard	On Guard	1999	unk
Alamo	Alamo: The Price of Freedom	1988	MFF	OO	Ocean Oasis	2000	SFI
Alaska	Alaska: Spirit of the Wild	1997	HMNS	OpenSeas	Open Season: An IMAX 3D Experience	2006	3D SPE
ALBT	Australia: Land Beyond Time	2002	HMNS	OW3D	Ocean Wonderland 3D	2003	3D 3DEL
AlienAdv	Alien Adventure	1999	3D NGD	Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993	IMAX
Alps	Alps: Giants of Nature, The	2007	MFF	Pulse	Pulse: A Stomp Odyssey	2002	GSF
Antarc	Antarctica	1991	MSI	RATW	Ride Around the World	2006	GSF
AR	Adrenaline Rush	2002	SHE	Rheged	Rheged: The Lost Kingdom	2000	unk
Bears	Bears	2001	PCI	Roar	Roar: Lions of the Kalahari	2003	NGD
Beavers	Beavers	1988	SLC	ROF	Ring of Fire	1991	SMM
BP	Blue Planet	1990	IMAX	RovMars	Roving Mars	2006	BVP
Bugs	Bugs!	2003	3D SKF	Sharks3D	Sharks 3D	2004	3D 3DEL
CRA	Coral Reef Adventure	2003	MFF	SOA	Spirit of American	1999	unk
CV	Cosmic Voyage	1996	IMAX	SOSPI	SOS Planet	2002	3D NGD
Cyberwor	Cyberworld 3D	2000	3D IMAX	SpaceSta	Space Station	2002	3D IMAX
DinoAliv	Dinosaurs Alive!	2007		SU	Straight Up: Helicopters in Action	2002	SKF
DIS	Destiny in Space	1993	IMAX	SupeSpee	Super Speedway	1997	SLC
Dolphins	Dolphins	2000	MFF	T40	Titanica (short)	1992	IMAX
DS3D	Deep Sea 3D	2006	3D IMAX	ToFly	To Fly!	1976	MFF
E3D	Encounter in the Third Dimension	1999	3D NGD	Trex	T-Rex: Back to the Cretaceous	1998	3D IMAX
EMSH	Eruption of Mount St. Helens, The	1980	NGD	TRF	Tropical Rain Forest	1992	SMM
Everest	Everest	1998	MFF	VOTDS	Volcanoes of the Deep Sea	2003	SLC
ExplClub	Explorers Club	2006	BFI	Vulcania	Vulcania	2002	unk
Extreme	Extreme	1999	GSF	WATE	Wild Australia: The Edge	1997	MSI
FightPil	Fighter Pilot: Operation Red Flag	2004	K2	Whales	Whales	1996	NGD
FOK	Fires of Kuwait	1992	IMAX	Wolves	Wolves	1999	PCI
FON	Forces of Nature	2004	NGD	WS3D	Wild Safari 3D	2005	3D NGD
Galapago	Galapagos	1999	3D IMAX	WTW	Wired to Win	2005	NGD
GC	Grand Canyon: The Hidden Secrets	1985	NGD	ZionCany	Zion Canyon (aka TOTG)	1994	BFI
GF	Gold Fever	1999	SKF				
GP	Greatest Places, The	1998	SMM				
GreatNor	Great North	2000	BFI				
Greece	Greece: Secrets of the Past	2006	MFF				
HappyFee	Happy Feet: The IMAX Experience	2006	WB				
HaunCast	Haunted Castle	2001	3D NGD				
HB	Human Body, The	2001	NGD				
HCBTD	Hearst Castle: Building the Dream	1996	NGD				
HeartSon	Heartsong	1994	unk				
Horses	Horses: The Story of Equus	2002	IMAX				
HOTB	Hurricane on the Bayou	2006	MFF				
ITD	Into the Deep	1994	3D IMAX				
JGWC	Jane Goodall's Wild Chimpanzees	2002	SMM				
JIAC	Journey into Amazing Caves	2001	MFF				
Kilimanj	Kilimanjaro	2002	HMNS				
L&C	Lewis & Clark: Great Journey West	2002	NGD				
L5	L5: First City in Space	1996	3D IMAX				
Lions3D	Lions 3D: Roar of the Kalahari	2007	3D NGD				
LivingSe	Living Sea, The	1994	MFF				
LOLL	Legend of Loch Lomond, The	2002	SKF				
LW	Lost Worlds: Life in the Balance	2001	PCI				
M3D	Misadventures in 3D	2003	3D NGD				
M3Dcc	Misadventures in 3D (ColorCode)	2004	NGD				
MagDes	Magnificent Desolation	2005	3D IMAX				
MOE	Mysteries of Egypt	1998	NGD				
MOF	Magic of Flight, The	1997	MFF				
MOTM	Mystery of the Maya	1995	BFI				
MOTN	Mystery of the Nile	2005	MFF				
Mummies	Mummies: Secrets of the Pharoahs	2007	GSF				
MysticInd	Mystic India	2005	GSF				

### March 2007 Bookings Count

#	Film	#	Film	#	Film	#	Film
80	NATM	6	Lions3D	2	AEK	1	GF
68	300	6	MOF	2	AIWC	1	HCBTD
57	DS3D	6	OO	2	AJ	1	HeartSon
47	HOTB	5	Africa	2	Antarc	1	Horses
32	Sharks3D	5	ALBT	2	CV	1	ITD
26	MOTN	5	AlienAdv	2	ExplClub	1	L5
25	WS3D	5	Dolphins	2	Extreme	1	LOLL
22	Greece	5	RATW	2	GP	1	ND
19	HappyFee	4	Alaska	2	GreatNor	1	Niagara
15	FON	4	Cyberwor	2	JGWC	1	OnGuard
15	MagDes	4	GC	2	Kilimanj	1	Ozarks
15	WTW	4	JIAC	2	LW	1	Pulse
14	CRA	4	LivingSe	2	M3D	1	Rheged
14	FightPil	4	NASCAR	2	Roar	1	SOA
11	Everest	4	ToFly	2	ROF	1	SupeSpee
11	OW3D	3	Bears	2	RovMars	1	T40
10	MysticInd	3	Beavers	2	SU	1	TRF
9	HaunCast	3	Galapago	1	AIA3D	1	Vulcania
8	HB	3	MOE	1	Alamo	1	WATE
8	L&C	3	MOTM	1	AR	1	Wolves
8	SpaceSta	3	OpenSeas	1	BP	1	ZionCany
7	Alps	3	SOSPI	1	DIS		
7	Mummies	3	Trex	1	E3D		
6	Bugs	3	VOTDS	1	EMSH		
6	DinoAliv	3	Whales	1	FOK		

# Directory of Organizations Mentioned in this Issue of LF Examiner

Distributors' abbreviations are listed in **bold**.

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Washington Street Phoenix, AZ 85004 USA Tel: 602-716-2000 Fax: 602-716-2099 www.azscience.org</p> <p>Association of Science-Technology Centers Inc. 1025 Vermont Ave. NW, Suite 500 Washington, DC 20005-3516 USA Tel: 202-783-7200 Fax: 202-783-7207 www.astc.org</p> <p>Barco NV Noordlaan 5 - Industriezone Kuurne, B-8520 BELGIUM Tel: +32 56 36 8211 Fax: +32 56 36 8486 www.edutainment.barco.com</p>	<p>Big Films, Inc. <b>BFI</b> 50 St-Anne Street Montreal, QC H9X 3A9 CANADA Tel: 514-878-9999 Fax: 514-878-0617 www.bigfilms.ca</p> <p>Buena Vista Pictures Distribution <b>BVP</b> 350 S. Buena Vista Street Burbank, CA 91521-1232 USA Tel: 818-560-6200 www.disney.go.com</p> <p>Celebration Cinema, Inc. 2121 Celebration Drive NE Grand Rapids, MI 49525 USA Tel: 616-447-4200 Fax: 616-532-3660 www.celebrationcinema.com</p> <p>Christie, Inc. 10550 Camden Drive Cypress, CA 90630 USA Tel: 714-236-8610 Fax: 714-229-7128 www.christiedigital.com</p> <p>Cinemark USA, Inc. 3900 Dallas Parkway South, Suite 500 Plano, TX 75093 USA Tel: 972-665-1000 www.cinemark.com</p> <p>David Clark, Inc. 7205 Oakridge Ave Chevy Chase, MD 20815 USA Tel: 301-907-9581 Fax: 301-907-9510</p> <p>Deepwater Films PO Box 2534 Del Mar, CA 92014 USA Tel: 858-581-2010 Fax: 858-581-0213 www.deepwaterfilms.com</p> <p>Dentsu Tec, Inc. <b>DTI</b> 1-8-9 Tsukiji, Chuo-ku Tokyo, 104-8411 JAPAN Tel: +81-3-5551-9306 Fax: +81-3-5551-8810</p> <p>Denver Museum of Nature and Science 2001 Colorado Boulevard Denver, CO 80205-5732 USA Tel: 303-322-7009 Fax: 303-370-6044 www.dmnh.org</p> <p>Dickinson Theatres 6801 W. 107th Overland Park, KS 66212 USA Tel: 913-432-2334 Fax: 913-432-9507 www.dtmovies.com</p> <p>DreamWorks Animation 8180 Manitoba 239 Playa Del Rey, CA 90293-8673 USA</p>	<p>Edwards Mira Mesa Stadium 18 &amp; IMAX 10733 Westview Parkway San Diego, CA 92126 USA Tel: 858-635-7716 www.fandango.com/ TheaterPage.aspx? radius=30&amp;lid=A0OVE</p> <p>Evergreen Aviation Museum 500 NE Capt. 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www.smm.org

Science North  
100 Ramsey Lake Road  
Sudbury, ON P3E 5S9 CANADA  
Tel: 705-522-3701  
Fax: 705-522-4954  
www.sciencenorth.ca

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www.whitakercenter.org

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### POSITIONS SOUGHT

#### Experienced Imax SR Projectionist

Experienced IMAX SR projectionist, 3-4 years maintaining and running 2D and 3D shows in a multiplex environment. Experienced in assembly of IMAX trailers and films (2D/3D). Experienced and self taught on most facets of the DTAC system, troubleshooting the system and Sonics systems. Experience with rectifiers and exhaust fan systems.

Experienced on operation and troubleshooting of Hobart 3D (both North American and European) glass washing machines, inventory control on 3D glasses and maintaining records.

Experience on Showtime Laser and Intelligent light systems (cyberlight, technobeams), Avolite and Azure 2000 board, some experience on Vari-Lites.

Experience on 35mm projection unit (Bell X-1 manual). Assemble/disassemble of films/trailers. Experience on Dolby A units, basic knowledge of Dolby CP650 unit.

Trained as an audio engineer, Graduate of Trebas Institute, Toronto. Experience in staging, lighting, set construction, sound design, and operations. Have worked at various live and theatrical venues.

Very pro-IMAX/LFF person. Totally dedicated to the industry. Marketing/promotional ideas abound. Willing to learn any IMAX

system. Willing to learn/work with any IMAX/LF film production, postproduction or any other aspect companies.

Very people-oriented. Enjoy telling people all about IMAX and the systems I have worked with. More than 13 years of combined experiences.

Married, no children. Canadian resident.

Past Instructor/Training Assignments include Natick, MA, and Moscow, Russia.

Bill Killough,  
ambk@sympatico.ca.

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# SHORTS

## 300 breaks box office records

Warner Bros.' *300*, an adaptation of Frank Miller's graphic novel about the historic Battle of Thermopylae in 480 BCE, broke box office records in its opening weekend, March 9-11. The film took in \$70.9 million in 3,103 theaters, including \$3.6 million in 62 IMAX theaters, beating the previous DMR record for a three-day opening weekend held by last year's *Happy Feet*, which took in \$2.4 million. It also tops the first three days of *Superman Returns*' five-day opening weekend, to make 300 the biggest IMAX opening ever, according to Box Office Mojo. The film will open in another 21 theaters overseas in the next few weeks.

Signs that the film would be a strong performer came early when online ticket seller Fandango reported on March 9 that midnight shows at 57 IMAX theaters had sold out, and that some theaters had added 2 a.m. screenings. Fandango said that 92% of all its ticket sales for the week had been for 300 (on all screens).

By the end of the first weekend the IMAX screens, representing 2% of all screens, took in 5.1% of the gross. Among Hollywood features, the film had the strongest March opening ever, and it was the third best debut for an R-rated film, after *The Matrix Reloaded* (which was also released in 15/70), and *The Passion of the Christ* (which wasn't).

By the end of the first full week, 300 had taken in a total of \$96.3 million, \$6.1 million — 6.3% — in IMAX theaters. The total is second only to *Superman Returns* for the opening week of a DMR film, beating *Happy Feet*'s \$6 million. After the second weekend, the domestic IMAX total was \$8.8 million, and the international total, including only a handful of overseas screens, was \$9.1 million. The film's worldwide gross in all formats had risen to \$154.4 million in ten days.

The reports from the first weekend coincided with the announcement of two new multiplex deals with Regal Entertainment Group and Dickinson Theatres for a total of eight systems. The combined news sent the price of Imax shares up 10% to close at \$5.08 on March 12. They rose as high as \$5.29 that week, but ended the week at \$5.00 after the company said that its 10-K filing would be delayed (see *The Biz* on page 4).

## Evergreen IMAX opens March 23

After a delay of more than a year, the IMAX theater at the Evergreen Aviation Museum in McMinnville, OR, will open on March 23. The 225-seat 3D SR theater was originally expected to open in the fall



The IMAX theater at the Evergreen Aviation Museum (shown still under construction).

of 2005 (see *Shorts*, *LF Examiner*, March 2005), but changes to the design of the theater building that were made after construction had begun delayed the completion of the project (see *The Biz*, *LFX*, December 2005). The theater opens with *Magnificent Desolation* and *Cirque du Soleil*.

The museum, owned and operated by Evergreen Aviation, Inc., is located about 30 miles from Portland and is the home to the Hughes Flying Boat, better known as the "Spruce Goose." The next phase of the museum's expansion has begun: a \$24-million, 121,500-square-foot (11,200-square-meter) space museum. It is expected to be completed in 18 months.

## Harry Potter in 3D?

Imax Corporation recently posted a help-wanted ad on a forum for digital filmmakers asking for visual effects artists to work on a live-action 2D-to-3D conversion project. The job runs from April to June, which suggests that the workers may be needed to convert *Harry Potter and the Order of the Phoenix*, which opens on July 13. So far, no official announcement has been made by Imax or studio Warner Bros. about a 3D version.

In 2006, *Superman Returns* was released with four scenes, totaling about 20 minutes, converted to 3D. Imax said that the film's tight production schedule had not allowed enough time to convert the film in its entirety. Shortly after the highly successful release, David Geshwind, holder of the patent on the conversion technology Imax had licensed in 2005 (see *The Biz*, *LFX*, May 2005), issued press releases claiming that his company, Digital Media Group, Ltd., had developed processes to dramatically speed up the conversion process on future films.

However, conversion experts consulted by *LFX* doubted that three months would be enough time to convert the entire film, especially since the previous four titles in the franchise have average running times of more than two and a half hours.

In response to our inquiries, an Imax spokesperson said the posting "isn't tied to a specific film. We are always working on various R&D projects, most of which require the hiring of extra people with specific skills."

## Regal holds IMAX marketing meet

Regal Entertainment Group held its third annual IMAX Marketing Conference at the Irvine Spectrum 20 multiplex in Irvine, CA, Feb. 20-22. General man-

(see *SHORTS* on page 17)